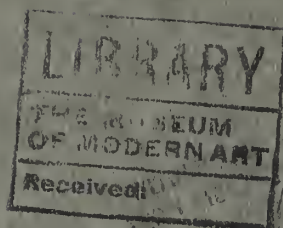




YEAR BOOK
1927







Pathe Club

35 West 45th Street

"One for All, All for One"

Copyright 1927, Pathe Club

WITHDRAWN
FROM LIB



To every member of the Pathe Club
~ Greetings ~



It is a real pleasure to extend good wishes to an organization that has come to be so much a part of Pathe, and is of such significance in promoting harmony among its members, and that morale and loyalty which is so integral a part of our mutual success and happiness.

Pathe is now, and always has been, fortunate in possessing a greater measure of those qualities than probably any company in the business. That this is so speaks mightily for the character of its personnel. It accounts to a large degree for the spirit with which obstacles have been overcome, and the solid strength and success of the house.

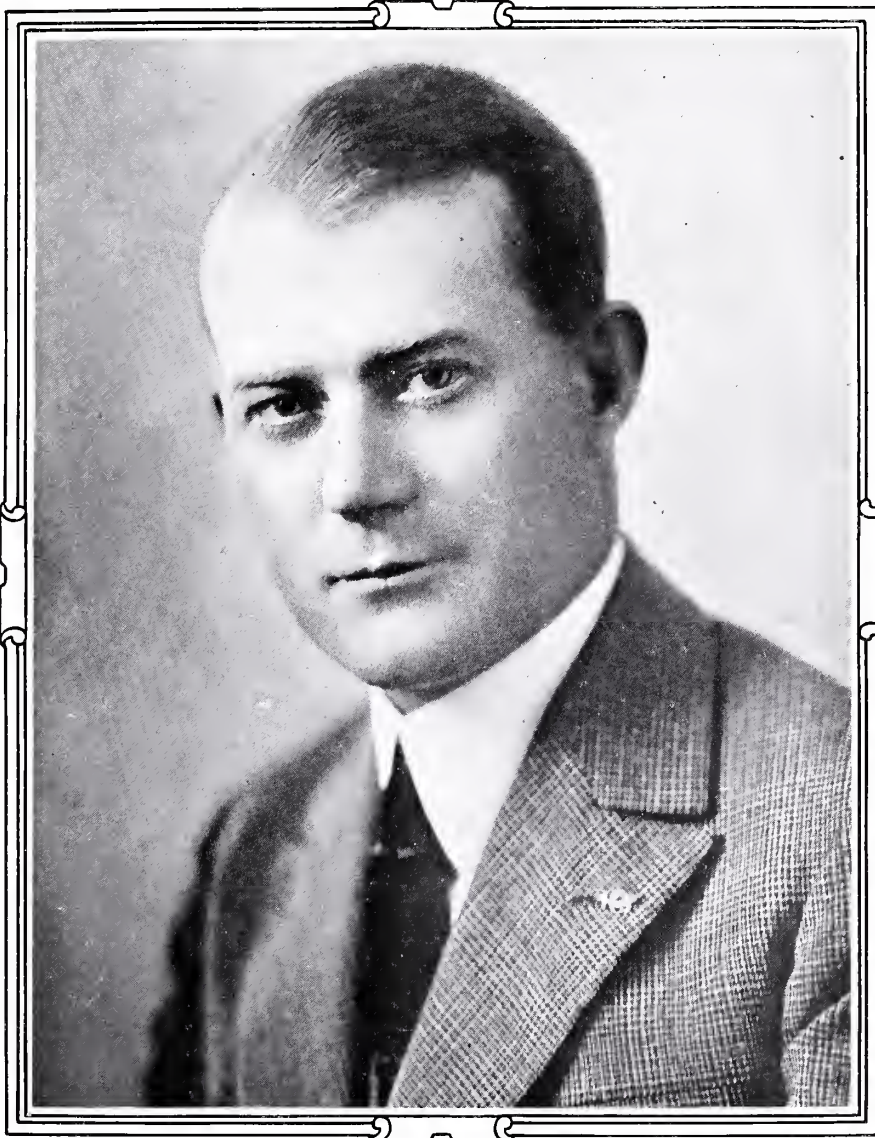
The steady growth in size and influence of the Pathe Club speaks well for the way in which its affairs have been administered by its officers. I congratulate them.

The purposes of our Club are not merely social but benevolent. That is a wide and commendable field of activity. I hope, however, that the lives of all its members may be so fortunate that the chief function of the Club will continue to be the making of its members happier through such good times as you are having tonight.

It is my earnest hope that the Pathe Club as a unit, and its members individually, will prosper and grow in usefulness throughout this year of 1927.

Elmer Pearson





ELMER PEARSON
Vice President and General Manager





To Our Friends ~



WELCOME to our friends from outside the Pathe organization!

There are some of you whose chief acquaintance with Pathe has been acquired through seeing the Pathe pictures on the screen. Now we are glad that the opportunity is given for you to meet and be friendly with the men and women so closely identified with them in sales, advertising, publicity, accounting, and even production. I may say that these men and women are the very genesis of Pathe's nation-wide activities.

You may have heard of the Pathe morale. That it exists as a very vital force is clearly evident to those whose fortune it is to be part of the Pathe organization. We believe that you will be conscious of it tonight as you share—and increase our pleasure.

It is gratifying to have you with us. It is our hope that your memories of the Pathe Club will be both lasting and pleasant.

L. Diamond,





L. S. DIAMOND
President of the Pathe Club



PATHE CLUB

35 West Forty-Fifth Street
New York City



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1927

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W. C. Smith		Vice-President
B. P. Egan		Treasurer
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To the
**PATHE
CLUB**



The full understanding
So perfect and true
Among your members
and officers
Spells success for you

Wilbar Photo Engraving Co. INC.

511 W. 42nd St.



New York



Will Rogers

For No Good Reason At All

By BILL MACK

Mid-Western Division Sales Manager

Just as this book was going to press,
Lou Diamond appeared, in great distress,
They lacked material—one full page
And sought for a poet or a sage.

There isn't a sage in the Pathe Club,
And not a member was willing to sub,
And furthermore we have no poet,
As you read on, this verse will show it.

But fancy steppers we have got 'em,
They Tango, Charleston, and Black Bottom,
Our flappers all have sweet young faces
And the boys have forms like Charlie Chase's.

Every month, either here or there,
We meet and drive away dull care,
On common ground we join as one,
To have our eats, a dance and fun.

We hope our guests in this great hall,
Enjoyed our first big Annual Ball,
That you will attend again next year,
When we may serve light wines and beer.



The Story of Pathe



By RUTGERS NEILSON

PATHE has good reason to be proud. It is not only the oldest company in existence, but has maintained, for two score years, the same high quality for its product.

Today moving picture houses far outnumber regular theatres. The screen holds a high place in the world of entertainment, but this development came only after a long struggle, and perhaps it will be interesting to read how many well known stars owe their start to Pathe.

Charles Pathe was its founder. It was his genius and untiring enthusiasm which perfected the new art of motion pictures, and made it an important factor in the field of entertainment and education. Early in his career, he not only acted as his own cameraman, but literally took the films in his pocket, when he traveled to London, Berlin and Rome to dispose of his pictures. At that time simple subjects, such as a man running, chickens feeding, cattle grazing and the like were exhibited. These were of short length, usually ten to fifteen feet.

Pathe Freres was the corporate name of the original French concern of which Charles was the leading executive. The rooster was chosen as a trade mark, because from the days of the

Gauls, the bird with the clarion voice, has been an emblem of victory.

In 1904, J. A. Berst was sent by the founder to establish the American branch of the French film firm. He established headquarters at 42-46 West 23rd Street, New York City to deal in the importation and sale of film. This office was not an exchange, as we understand it. There was no renting. All subjects were sold outright, for road-showing. Four hundred feet was the length of the average subject, and it is interesting to note that the Pathecolor film was then in use, as this stencil color process had already been perfected.



CHARLES PATHE FOUNDER OF PATHE

"The Passion Play," a four reel Pathecolor picture, brought here in 1907, might be credited with having saved the film situation in America. In this year, the picture market was in a rather dull condition. Pictures were just "pictures," and the public interest threatened to wane until the



first feature in color attracted audience attention.

The first American Pathe studio built in 1909, consisted of an outdoor stage, with a small shack as a laboratory.

This was located on the Plank Road in Jersey City, N. J. In winter, the producing unit was moved to the old Edison Studio in New York. Late this year, construction was started on a modern studio building at Number 1 Congress Street, Jersey City. The films produced during this period were just short length comedies, enacted by players of little renown. A considerable amount of film was imported from France.

The Motion Picture Patents Company holding all important manufacturing rights, licensed ten large producers to make and sell films in the United States. In 1910, Pathe contracted to join this group of companies, which were known as the General Film Company, and distributed product through these exchanges for three years.

The first news film was introduced into America under the name of Pathe Weekly in 1910. "Perils of Pauline" was produced by Pathe in 1914 starring Pearl White. "Exploits of Elaine" by the same star was followed by other adventures of Elaine and, supporting Miss White in the Elaine series, was the late Arnold Daly. The first Pathe Exchange system was also established in this year.

Hal Roach joined Pathe as a producer in 1915. His first release "Just Nuts" a single reel comedy marked the debut of Harold Lloyd. Toto, noted Circus clown, and Harry "Snub" Pollard each appeared in a Roach comedy series.

March 1915 found Pathe headquarters at 25 West 45th Street. Increased business permitted the extension of exchanges to cover the entire country. Thanhouser Company of New Rochelle signed with Pathe to distribute its features in 1916; the Astra Film Corporation did likewise. Thanhouser stars included Frederick Warde, Florence LaBadie, Gladys Hulette, William Parke, Doris Grey and Charlotte Walker. On the list of Astra stars were Irene

Castle, Fanny Ward and Florence Nash. "Little Mary Sunshine," Baby Marie Osborne's first feature was released. Serials and series were alternated. The former were: "The Red Circle," with Ruth Roland, and "The Iron Claw," with Pearl White. Series pictures of the year were: "Who's Guilty?", with Anna Q. Nilsson, Tom Moore and Octavia Handworth, and "The New Adventures of Wallingford," with Max Figman, Burr McIntosh and Lolita Robinson.

Harold Lloyd made his debut in two-reel comedies, the "Lonesome Luke" series, in 1917. Among the well known serials of that year were: "Patria" with Mrs. Vernon Castle, and Milton Sills; "The Fatal Ring," with Pearl White; and "The Hidden Hand," with Doris Kenyon.

Frank Keenan, noted actor, starred in a feature series in 1918 and it was otherwise famous for "The House of Hate," with Pearl White and Antonio Moreno; "Wolves of Kultur," with Leah Baird, and Ruth Roland with Frank Mayo in a series called "The Price of Folly."

Charles Pathe resigned as President of the American Company in 1919 and was succeeded by Paul Brunet. Elmer Pearson, now Vice President and General Manager, joined the firm as Feature Sales Manager. Arrangements were made to handle the distribution of films for the newly established firm of Associated Exhibitors. The first issue of Pathe Review was released. Topics of the Day, the wit and humor reel culled from the press of the world, made its initial appearance under the Pathe banner.

Mac Murray starred in two Leonce Perret productions released in 1919, an exceptional feature for the pioneer distributing concern.

May McAvoy rose to prominence in a series of features produced by J. Stuart Blackton in 1920. Max Linder came back into the screen-light in a feature, "The Little Cafe," and Mrs.





MAX LINDER

The European star who became famous for Pathe in 1908 with his "Max Series."

Sidney Drew brought her popular type of comedy back to the screen.

Among the Associated Exhibitors' productions distributed this year were: "The Riddle Woman" starring Geraldine Farrar, and "The Devil" starring George Arliss. Edwin Carewe pictured the stage play, "Rio Grande" featuring Rosemary Theby while Pat O'Malley appeared in a feature series.

Jack Dempsey made his serial debut in 1920 as the star of "Daredevil Jack." "Bringing Up Father," the famous newspaper comic strip, was used as the basis of a comedy series. Hal Roach brought a "girl background" to a series called "The Vanity Fair Girls." It was on February 21st of this year that the Pathe home office was moved to the Pathe Building, 35 West 45th Street.

Elmer Pearson was made General Manager of Pathe in 1921. Aesop's Film Fables were introduced in this year. Harold Lloyd's first long feature, "A Sailor-Made Man" was released in four parts, Mildred Davis being leading lady.

Charles Hutchinson headed the cast of "Double Adventure," with Josie Sedgewick in the cast. Some popular serials of 1921 were: "The Avenging Arrow," with Ruth Roland, "The Yellow Arm," with Juanita Hansen, and "Hurricane Hutch," with Charles Hutchinson.

"Our Gang" was the title of the first "Our Gang" comedy which was released in the fall of 1922. Hal Roach, producer of these comedies, also offered "Snub" Pollard in a two-reel series. "Screen Snapshots became a Pathe release.

Notable feature releases of the year 1922 were Robert J. Flaherty's "Nanook of the North" and Harold Lloyd in "Grandma's Boy" and "Doctor Jack." Other features starred Florence Vidor, Constance Binney, May Allison, Molly King and Marguerite Marsh. Under the name of Pathe Playlets, a series of three-reel editions of previously released Gold Rooster Features were distributed.

Mack Sennett made his debut as a Pathe producer in 1923, with a two-reel comedy, "Where is My Wandering Boy Tonight?", starring Ben Turpin. The first Mack Sennett brand comedy offering the bathing girls was entitled "Nip and Tuck."

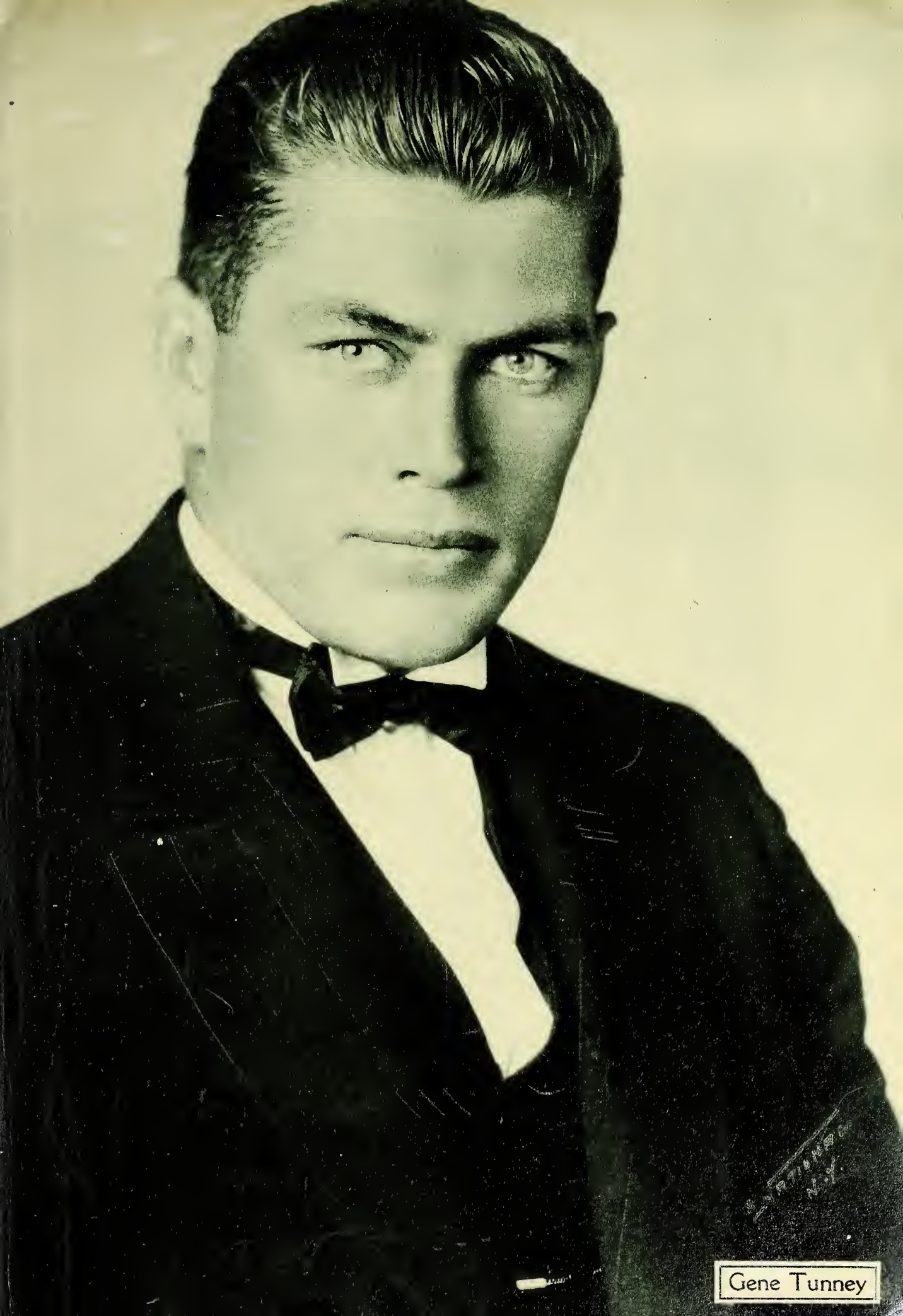
Hal Roach's 1923 offerings included the feature "The Call of the Wild," and the Spat Family and the Will Rogers series of two-reelers.

"The Chronicles of America," a historical series, sponsored by the Yale University Press, was introduced. Merrill, Lynch and Company purchased a controlling interest in Pathe Exchange, Inc. Paul Fuller, Jr. was elected President and Elmer Pearson became Vice President and General Manager. Charles Pathe retired from active control but retained an interest in the firm.

Grantland Rice Sportlights were started late in 1923. Rex, the equine star appeared for the first time in "The King of Wild Horses" presented by Hal Roach in 1924. Allene Ray made her serial debut in "The Way of a Man" with Harold Miller, and Harry Langdon, his first appearance on the screen in "Picking Peaches."

Pathe News celebrated its Fifteenth Anniversary in 1925 with a dinner held at the Hotel Plaza, on November 4th, which was attended by the leading editors, journalists, motion picture executives and notables from all ranks of life. Vice-President Charles G. Dawes was the principal speaker, and was followed by Governors of several states, U. S. Senators and other public men, who took this occasion to compliment Pathe News for its achievements in screen journalism. "Flashes of the Past," a three reel digest of events of fifteen years, created a sensation.

Larry Semon scored a hit in a feature "Stop, Look and Listen" and Harold Lloyd starred in



Gene Tunney

"The Freshman." Hal Roach presented his second Rex starring vehicle, "Black Cyclone," and Mack Sennett promoted Harry Langdon to three-reel feature comedies and introduced a series of Alice Day comedies.

"The Amundsen Polar Flight," the picture log of the first attempt to fly over the North Pole, was a Pathe screen scoop. Productions of unusual educational, as well as religious interest, presented during 1925 were "Treasures of the Vatican—Historical and Artistic," and "A Pilgrimage to Palestine" series.

"With Lieut. Comm. Byrd, U. S. N. in America's Polar Triumph," from a point of world and historic interest, was an outstanding release achievement of Pathe in 1926.

Charles Chaplin was paid half a million dollars for the privilege of bringing back to the screen the comedy classics made under his first big contract. "A Dog's Life" and "Shoulder Arms" have already been released.

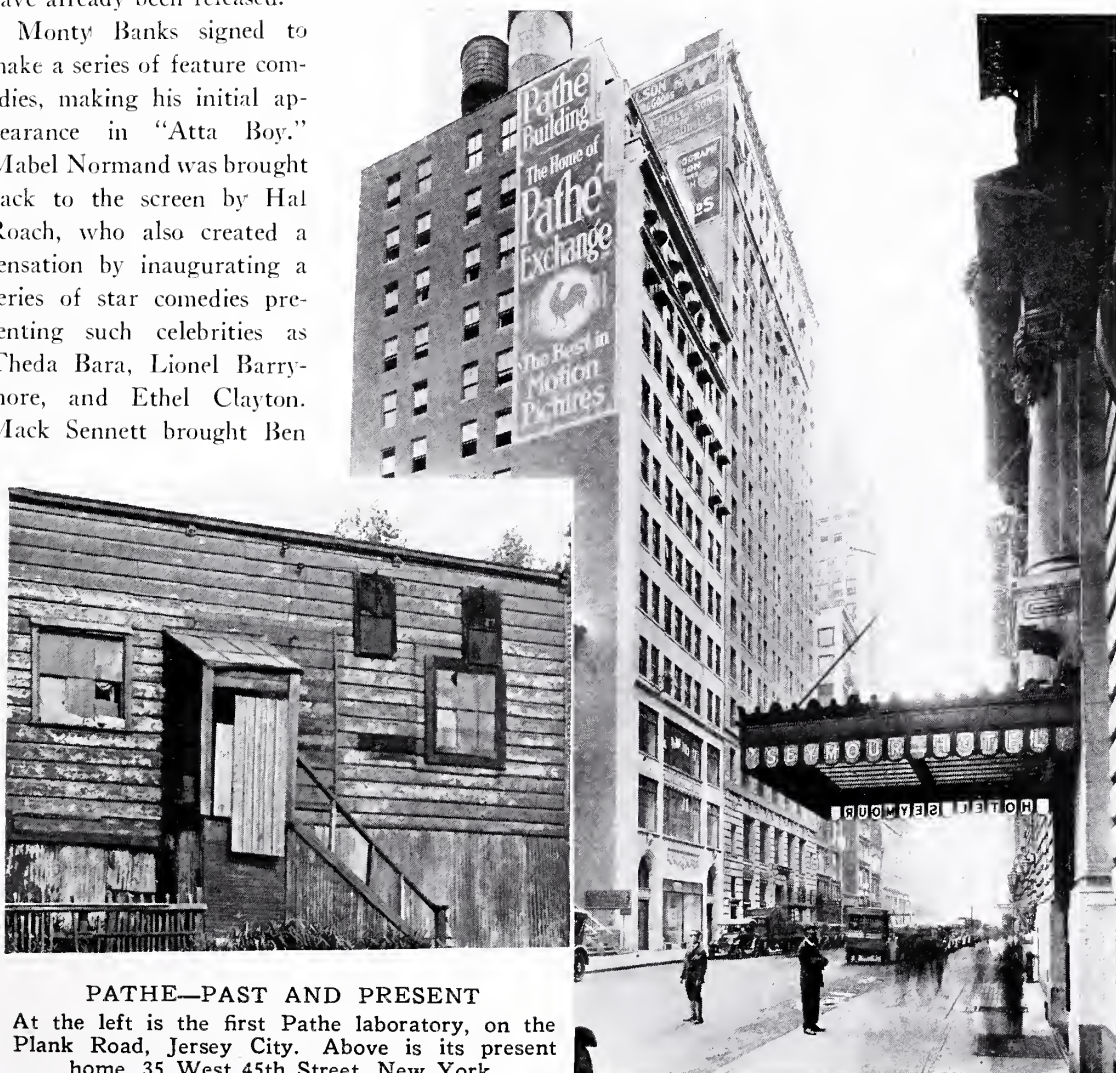
Monty Banks signed to make a series of feature comedies, making his initial appearance in "Atta Boy." Mabel Normand was brought back to the screen by Hal Roach, who also created a sensation by inaugurating a series of star comedies presenting such celebrities as Theda Bara, Lionel Barrymore, and Ethel Clayton. Mack Sennett brought Ben

Turpin back to Pathe comedies and started a new domestic series "The Jimmy Smiths" with Raymond McKee, Ruth Hiatt and Mary Ann Jackson featured.

"Alaskan Adventures," one of the most vivid picture records of hunting with the camera in the North country, with Art Young and Jack Robertson, was released October 17th.

In this year Pathe got Gene Tunney under contract to make a serial, "The Fighting Marine." This was done even before the public ever gave him a serious thought as a contender for the heavyweight championship. What happened at Philadelphia when Tunney and Dempsey met is now history—and the serial is cleaning up.

Among other serials of 1926 were: "The Bar-C Mystery" with Dorothy Phillips, Wallace McDonald and Ethel Clayton, "Snowed In," with Allene Ray and Walter Miller; and



PATHE—PAST AND PRESENT

At the left is the first Pathe laboratory, on the Plank Road, Jersey City. Above is its present home, 35 West 45th Street, New York.

MACK SENNETT

Comedies

LAUGHTER is the sovereign cure for almost anything that ails anybody.

Man, woman, child,—if you laugh you can become fit.

The man who can produce laughter is the world's benefactor, and if through it he spreads happiness to every hamlet and makes thousands of exhibitors more money, that goes double.

Such a man is Mack Sennett, and the Alice Day, Ben Turpin, Smith Comedies and Mack Sennetts entertain millions of persons, and profit many thousands of theatre owners throughout the world.

Good for fifteen years, better now than ever.

Pathécomedy

TRADE  MARK

"The House Without A Key," with Allene Ray.

Will Rogers started 1927 off auspiciously by returning to the Pathe banner in a film version of his trip abroad as "Our Unofficial Ambassador."

Cullen Landis became a Pathe serial star in "On Guard" currently showing and was assigned to star in "Crimson Flash," a mystery story by George Gray. Allene Ray and Walter Miller are making "Melting Millions" on the West Coast. Mack Sennett is bringing the Keystone Comedy Kops back, and Hal Roach is maintaining his star comedy series by signing Priscilla Dean, Herbert Rawlinson and Mae Busch. Monty Banks is following "Atta Boy" with "Play Safe" and "Horse Shoes"

Other feature product is being lined up for distribution, and Pathe is better equipped with a complete array of screen attractions, embracing news reels, short and feature comedies, popular short specialty subjects and Western and dramatic features—than at any previous period of its always successful career.

Pathe Exchange, Inc. now has thirty-four branch exchanges throughout the United States and operates laboratories and factories at Bound Brook and Jersey City, New Jersey, in addition to its Home Office headquarters. Its exchanges are in Atlanta, Dallas, Chicago, Minneapolis, New York, Boston, Los Angeles, St. Louis, San Francisco, Albany, Pittsburgh, Cincinnati, Cleveland, Oklahoma City, Philadelphia, New Orleans, Washington, Kansas City, Denver, Omaha, Seattle, Salt Lake City, Indianapolis, Detroit, Des Moines, New Jersey, Charlotte, Buffalo, Milwaukee, Butte, Memphis, Portland, New Haven and Double I.

This pioneer motion picture company maintains the respect of its associates and competitors through its dignified policy. The interest in the Pathe Club and its activities further emphasizes the high morale attained throughout all ranks of the Company. All told, the House of Pathe keeps its hold upon the public and exhibitors through its products, which technically and artistically rank with the best, and in all respects furnish clean wholesome entertainment.

Why the Movies Are Popular

THE movies will never cease to be popular, because they bring beauty into human lives

FOR a long time, artistic and lovely things belonged only to the rich, but now the poorest man or woman, even the illiterate, may, for a small sum view on the screen a great classic, a celebrated play, or even a well known opera, told simply but effectively by means of pictures.

WHO shall say this is not one of the greatest of the arts, when it brings beauty, education and a much needed respite from the worries of life, within the reach of all?



Best Wishes

to our friends of the

PATHE CLUB

*May your revels be
Pleasant—
Your days filled with
Laughter.*

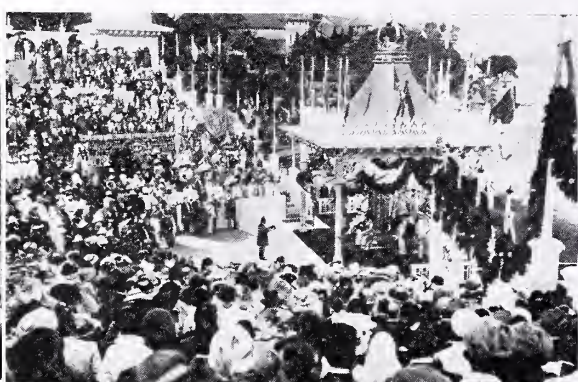
HAL ROACH



Allene Ray



“Lopez Speaking”



PATHE NEWS

By JACK LEVEL



GIANT riding on a tripod, that is the motion picture camera.

From the shimmering snows of the North Pole, to the glimmering sands of the Sahara, from the sky to the bed of the sea, from the deck of a storm tossed liner to the wing of a plane whirring on through space, from the dizzy heights of mountains to the blackness of mines, the unerring eye of the camera tells a story a thousand times more vivid and inspiring than word pictures.

Whatever man or nature has wrought, it brings to the screen, and down the beams of light from the projection machine, ride the thrills, the joys and the heartaches of restless humanity.

Today its eye is trained on ragged children playing in the gutters of the world; tomorrow it pictures kings in their palaces of splendor. It looks upon the humble organ grinder and his monkey and at the captain of industry changing the course of events. From the peaceful fireside to the bloody battlefield, the Pathe News camera sees all, and knows all.

Men may labor writing history, but all they have told is weak compared to the events themselves seen on the screen.

A world figure passes on, but millions are still able to gaze upon him, as he appeared in life. Cities are razed by earthquake or by pillage and magically, through pictures, they reappear. Even death itself holds no secrets from the lens. The camera knows no bias, no religious or political creeds. It is the reporter that never fails—or lies.

Sixteen years ago, a new industry was established; that of making the events of the world visual, through



SEES ALL KNOWS ALL

the motion picture news reel. Like the great news Syndicates, the Pathe News is now world wide, and maintains in all important centers of the globe its own staff of expert camera men.

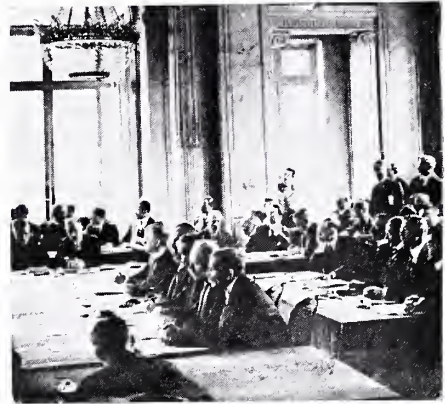
For these lads, there is no such word as failure. The value of a news photograph depends only upon its timeliness, and they must be prepared to beat all rivals in arriving at the spot first. Pathe has a wonderful record in the business for obtaining "beats" of world events. Continents have been crossed at break neck speed, swollen and bridgeless rivers have been forded on rafts which have threatened at any moment to destroy the intrepid camera man, movie machines have been strapped to the wings of airplanes and operated there at the risk of death.

The legionnaires of the Pathe News deserve their decorations as surely as any heroes of the battlefield. They have filmed practically every important event which has happened. Roosevelt in Africa, the Coronation of King George and Queen Mary, the Durbar in India, the Dayton Flood, Scenes of the World War, Pancho Villa's Uprising, the Peace Treaty at Versailles, the Irish Free State Rebellion, the Soviet Revolution in Russia, the Byrd Expedition to the North Pole, and the Miami Tornado are a few high lights.

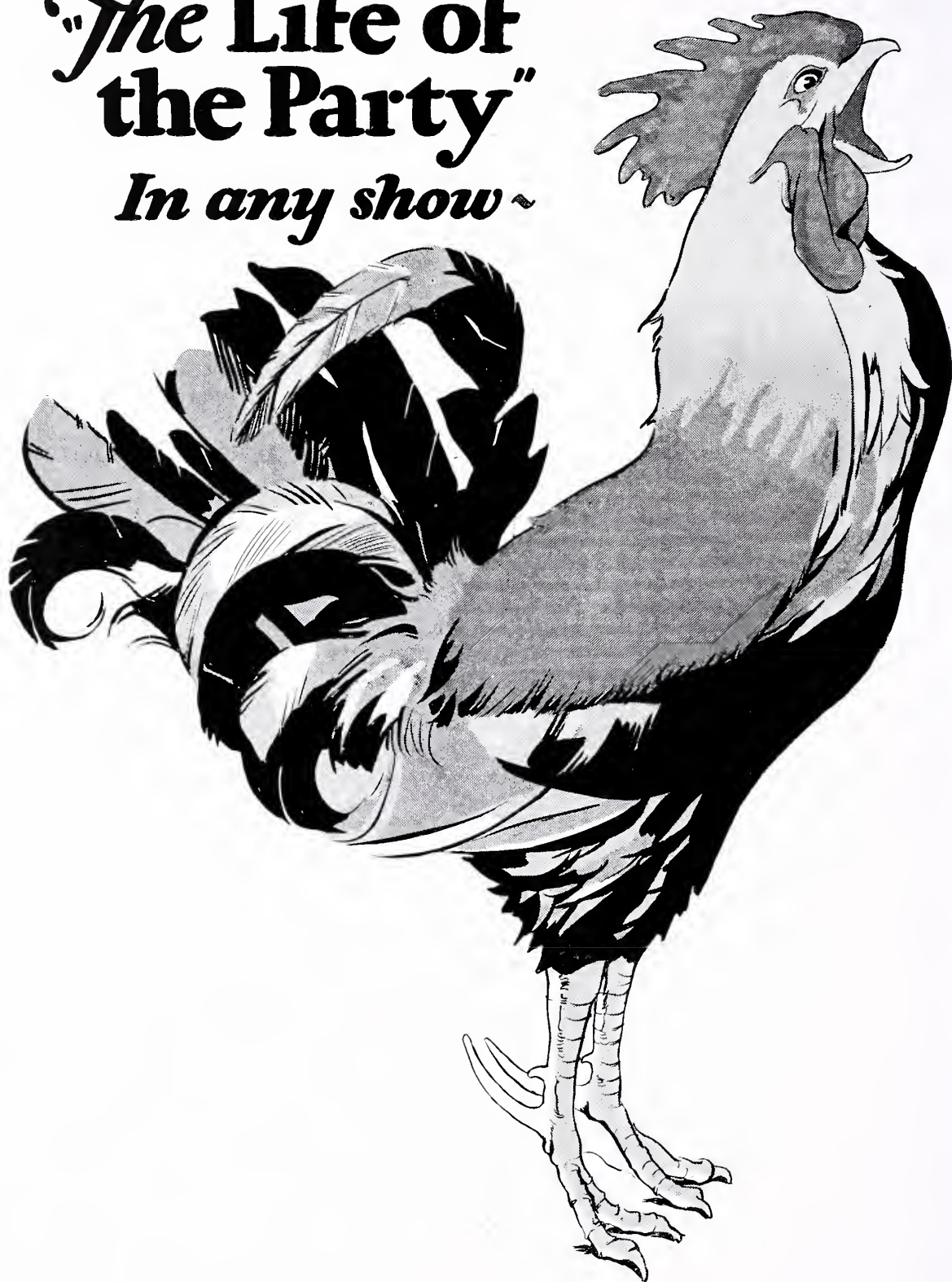
The motion picture camera has immortalized all these and a great many more. It is the mighty recorder and painter of history in the making.

Its speed grows with each year. A decade ago, the race to its ultimate goal was slow and ponderous, today it is sometimes ahead of the printing press.

That the Pathe News sees all, knows all, is no vain boast.



***"The Life of
the Party"***
In any show ~



Pathé News

To be always a "headliner" is a rare distinction.

Pathe News is.

For sixteen years it's been the picture the surest to be liked, the best spot on the bill.

It's short in length but long in value.

The life of the party,—in any show.

***Twice a Week &
Twice as Good***

Mack Sennett

Maker of Stars



NOW'S THE SCENERY
MACK?"

A snappily dressed actor leaned from his touring car, and shouted this irony at a friend, who was trudging along the road, carrying the scenery for his first movie, which he was making in an empty lot.

Way back in the old days, such things were possible.

The big red auto disappeared in a whirl of dust, and the next time, the two men met was in California. The prosperous actor was no longer riding in cars.

He was walking from door to door looking for a job. One of the places where he applied was at the big studio of his former friend, where twenty-two companies helped pile up the millions, and expensive automobiles of the employees lined the curb for blocks.

The poor actor who was enough of a gambler to break into the movie game, at a time no one though very much of it, was Mack Sennett. As for the matinee idol who preferred to stick to the more dignified legitimate drama, no one remembers his name—and it doesn't matter in the slightest.

But if you think the twenty-two companies, the international reputation and the millions came easily, read the following tale of achievement.

It is a far cry from being the blacksmith's son in a little Canadian village, to becoming the greatest maker of stars the motion picture industry has ever known. And yet, this is what happened to Mack Sennett, who has been called, among other things, the Florenz Ziegfield of the screen.

He looks more like a small town professor, than one of the greatest judges of feminine beauty in the world, but he has that priceless gift, the camera eye which cannot be deceived.

As a picker of genius, he is absolutely sure. It is true, he cannot inform anyone how he is able to see a future star in a badly dressed awkward girl who stammers as she asks him for work. He cannot explain why he foretold a big future for Charlie Chaplin, when he saw him playing a cheap vaudeville sketch in an

obscure theatre, nor why he figured on the big time possibilities of Harry Langdon, Gloria Swanson, Bebe Daniels, Louise Fazenda, Mabel Normand, Marie Prevost, Ben Turpin, and a host of others. But does that matter when he has never guessed wrong?

For fifteen years, the Mack Sennett Bathing Beauties have been a peerless national institution, glorifying the American girl as thoroughly as Flo Ziegfield ever did with his Follies. But where the Follies are seen by perhaps 100,000 people annually, the Bathing Beauties have afforded optical relief to the tired eyes of daily audiences of 20,000,000, and their pulchritude is celebrated in every corner of the civilized globe—and in many that are not so civilized.

When Sennett sends out a call for new girls, it is an event chronicled by the press, for he turns away hundreds of pretty faces, who beg and implore him for the privilege of belonging to his carefully chosen beauty squad.

And all this happened to a stage struck country boy, who came to New York and went hungry lots of times, in the long interval between his few jobs as an extra.

Who in the world wanted to hire Mack Sennett in those days? They told him he hadn't enough experience, and that he couldn't act. But Mack thought differently. Anyway, he had



some awfully good ideas for the movies, if he could only get a part.

Finally he did obtain a chance to do a tiny bit for D. W. Griffith, then just beginning to be known at the Biograph Studio. But the climax came when the great D. W. didn't seem impressed at all. Clearly thought

Sennett, there was only one thing for him to do. If he couldn't break into the movies by acting, he'd jump into the ranks of the producers before he lost his nerve. Fortunately at that time, it was a question of courage more than of money, because he had precious little of the latter.

But he did have the gift of eloquence, for he persuaded a small band of players to cast prudence to the winds by deserting the security of Biograph for the thrill of attempting comedies, out of nothing at all, with him.

And nothing it was! They had no studio, no equipment, all their scenes had to be shot on lawns and front door steps—without asking permission of course. They would have been two jumps ahead of the sheriff, if there had been anything for him to attach. Their only asset was a camera man, and, after one long sad look at their first film, they decided there was no doubt that he had never handled a movie camera before. That picture, you may be sure, was never shown to a living soul again. It simply couldn't be.

After that, they were dead broke. They ate at free lunch counters—when they ate at all. But Sennett still kept hoping. He believed that if they could only manage to reach California, they might have a better chance. Directors were already raving about the perpetual sunshine of this land of promise, where it was far cheaper to make pictures, for it never rained, and therefore one didn't have to rent interiors.

With this economy in view, they pawned everything they had except the shirts on their backs, and finally managed to reach the suburbs of Los Angeles, where they squatted in a vacant lot, and knocked together a shack, which resembled a tool house, more than anything else.

To this day, Sennett does not like to talk about the struggle of the months which followed. It was sink or swim. Only his intense vitality and optimism kept the little band working and hoping. Every morning he would rise with the sun, and fix the "scenery" for the day's work. Of the props, the less said the better. Each actor brought what he had, and if no one owned the right thing, they had to change the story to suit.



At last a comedy was finished, and eagerly shipped East. Anxiously they waited for a telegram, and it came all right, even sooner than they expected. But it contained only one word:—

"ROTTEN!"

That was a pretty hard blow, but after all, a

first attempt is not always successful. You are told to try again. By taking odd jobs for pay, and by performing miracles of finance, they managed to tide themselves over, while they made another one reeler. And this also, they hopefully sent East

Quicker even than the first telegram, the second came back, and they could hardly wait to open the yellow envelope.

The big chief at the other end evidently was patterning himself after Napoleon, for again he had limited himself to a single exclamation. And to their horror they read:—

"WORSE"

Right here, Sennett's career almost ended. His heart was broken, and, what was more important, his purse was flat. Even his friends looked the other way when they saw him on the street—the surest sign in the world that his credit was exhausted.

Men have been saved by strange and various things. This time it was a Grand Army parade which rata-planned its way through Los Angeles streets, not as blase from patriotic, booster and fraternal organizations as they are today. Clearly, this was an event to be filmed. But since when had a Grand Army parade given anyone the idea for a comedy? That is where Sennett showed his streak of genius. He rushed back to his little two by four, and shot a few idiotically funny sequences, which he spliced into the strip which recorded the marching veterans.

And thus was born a great idea. The theory that you cannot make an



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NEW YORK CITY



EXCLUSIVE SUPPLIERS

of

GELATINE PHOTO LOBBY DISPLAYS

to

Pathe Exchange, Inc.

And Other Leading Producers



Mack Sennett
COMEDY PRODUCER

audience laugh all the time, and that, if merriment is broken up by some other sentiment, the laughter is apt to come back twice as strong after a serious or even a pathetic interval. This idea has been used by every good maker of comedies since, particularly by Chaplin and Harold Lloyd, but give credit where credit is due.

Anyway, not realizing that he had become a pioneer in a new kind of directing, Sennett, in fear and trembling sent forth his third venture into the cruel world, and waited breathlessly for another one word telegram.

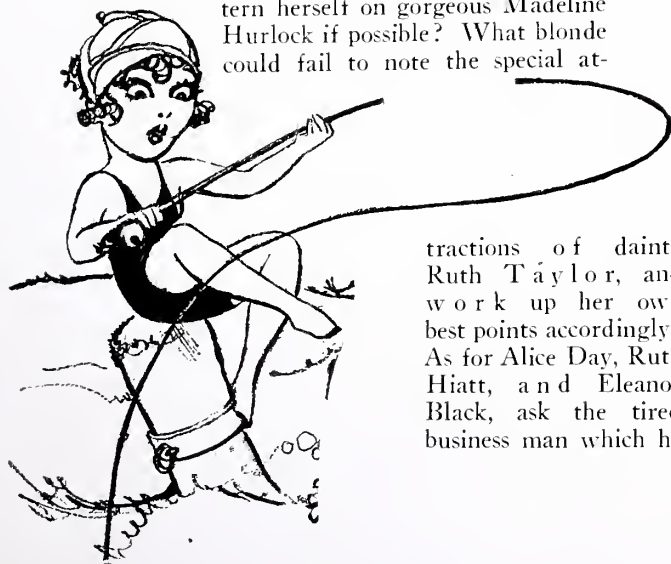
And sure enough it came. But *what* a word! "GREAT" it said.

That was all, but it was quite enough to re-establish credit, when they showed it around, and there was a splendid feast at the studio that day.

After this, Sennett began to succeed. He soon had another corking idea. The small boy complex that we love to laugh at authority when it is safe to do so, and from this, the Keystone Cops were born. They were pompously ridiculous and side splittingly funny. They skidded on wet asphalt in their tin lizzies, and involuntarily took the most tremendous chances with life and limb. Audiences screamed with delight, and begged for more.

Then Sennett thought of an improvement. Comedies made one laugh, but they were not artistic to the eye. Why not invent a sort of Beauty and the Beast combination of the two? The delectable Bathing Girls were the result, and by means of the propaganda of good looks they will maintain as long as Mack Sennett does the picking, feminine pulchritude all over the world rose several points.

What brunette for instance could fail to pattern herself on gorgeous Madeline Hurlock if possible? What blonde could fail to note the special at-



tractions of dainty Ruth Taylor, and work up her own best points accordingly? As for Alice Day, Ruth Hiatt, and Eleanor Black, ask the tired business man which he

prefers to see, and you *will* start an argument.

For several years now Sennett has been releasing his comedies through Pathe. His new contract calls for 52 laughs, one for every week in the year — and some people would like to see them twice as often. The new comedies are series of special

ideas. For instance Alice Day plays in stories of puppy love, and the adventures of a sweet unspoiled girl of seventeen. Raymond McKee, Ruth Hiatt, and Baby Mary Ann Jackson, as the Smith family, reveal how hectic the life of an ordinary American family may be at times. Billy Bevan reveals humorously the fact he is powerless to resist the wiles of Madeline Hurlock, while Eddie Quillan, illustrates how intricate life is for a nice, bashful boy. As for Ben Turpin he makes his funny eyes misbehave as no other living man can, and he contributes the new version of slapstick the tired business man cannot live without.

There isn't a colorless reel in the series, for they all illustrate the Sennett specialty of developing piquant or amusing personality—of making stars.

"Oh" he observed recently, with the little smile he bestows upon interviewers" Mack Sennett is only a trade mark."

Well, that is not such a bad idea to rest on. A trade mark for ravishing beauty, for uncanny insight into human nature, and for hearty good natured laughs which its vagaries provoke even from the most serious of us.

What more could you ask as a stamp for the perfect comedy?



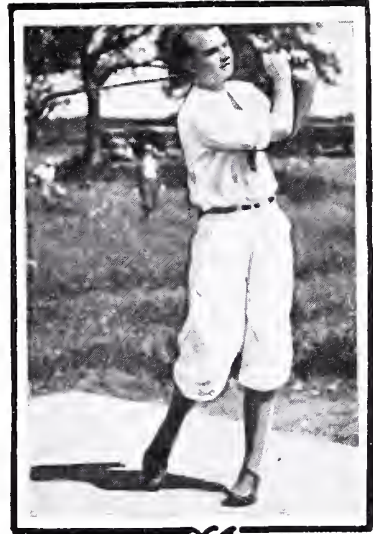
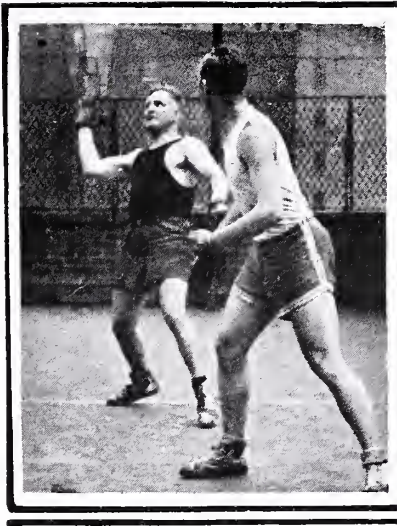
Reputations are based on past accomplishments, but their maintenance depends entirely on performances of the present. A host of friends in the motion picture industry will testify to the thought and intelligence, care and co-operation reflected in printing produced by

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186-190 West Fourth Street

New York City





A NEW OUTLOOK ON LIFE THROUGH SPORT

By GRANTLAND RICE

WHEN sport, in the course of a year, can find something like ten million paid admissions on the part of those who act as spectators, the spirit of sport is bound to encroach heavily on all other forms of existence: business, financial, and the rest of it.

The true spirit of sport is an even break, a square deal, a start from scratch with "a fair field and no favor."

The ideal isn't always followed out, by a long shot, but there is an improvement each year, and that is about all the human (now and then) race can expect. There has been a great improvement in sporting conduct the last few years, and this improvement will continue, in spite of many handicaps.

There is also the training, the conditioning idea, which sport has featured in an age of luxury. Some people say that we are approaching Rome's decay, with a nation of spectators, watching others in action. But they forget we have 10,000,000 who are out playing golf, tennis, football, baseball, soccer, hockey, track and field, lacrosse, basketball, and other games, and there has never been in the history of the world such a large army moving into action.

In addition to the training, the exercise, the

recreation, and the conditioning, they are also absorbing the spirit of the game and its competitive side, which means often a battle against odds. One of the main angles of sport can be found in the line "Only the game fish swims up stream."

Sport helps to teach self reliance and courage. It shows that the most thrilling contest is always against odds. No champion ever reached the top over an easy down hill trail. One learns this lesson more directly in athletics than anywhere else, though the same lesson is extended to other walks of existence.

Sport, at its best, is a builder of bodily health and of ideals. Perfection in both is a long way off, but the masses are moving forward for sport, which once belonged only to the wealthy and aristocratic, but now is open to everyone.

They are finding out the value of heavy pressure under fire, and the lesson of the uphill fight.

They are learning something else—

That when the One Great Scorer comes to write against your name, He writes—not that you have won or lost—but how you played the game.

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A Mack Sennett Bathing Beauty

THE MOTION PICTURE ATHLETIC ASSOCIATION

By GEORGE RONAN



OR the past few summers the motion picture companies have met in competitive spirit on the baseball diamond with much success, but little was heard of the various teams except by the men participating until the season of 1926. President W. S. McIlvain of Famous Players conceived the idea of forming what is known as the Motion Picture Athletic Association, the purpose of which was to carry on the year 'round with all forms of competitive athletics. This Association now boasts of eleven of the foremost Film Companies, as follows:

First National Pictures

Universal Pictures Corporation

Famous Players-Lasky

Metro-Goldwyn

Producers Distributing Corporation

Fox Films

Warner Brothers

Hirlagraph Laboratories

Consolidated Laboratories

United Artists

Pathe Exchange, Inc.

Pathe is a charter member of this Association and has been a very active one. Pathe was the first company to organize a tennis team and has been entered in baseball, bowling and basketball.

We have reason to be proud of the Rooster in the Baseball League, although our team finished in the second division. The idea of opening the season at the Polo Grounds and Ebbett's Field originated with our Jack Level and the season was started with one of the biggest booms of any industrial league in the City, the teams opening in big league style, with about 10,000 spectators in attendance at each of the double-headers.



When the tennis season opened, it was Martin McAndrews of Pathe who was chosen as chairman. The season was a great one and brought out among the companies some high officials, as P. A. Parsons, Pathe's Advertising Manager; Howard Dietz, Advertising Manager of Metro-Goldwyn, and Bruce Gallup, Director of Advertising for United Artists. Cohen and Dietz won for Metro, with Hirlagraph a close second, just a few points ahead of Pathe. Later Pathe atoned for the loss of the top rung when Merle Johnson won both the Exhibitors' Trade Review and Marcus Loew trophies.

In bowling, Pathe got away to a poor start, but pulled up beginning December 1st and tore off sixteen straight victories. Pathe had some twenty men trying out for the team, which is an indication that when we enter a sport we go out to win.

Pathe has not forgotten the girls, and the organization has a girls' tennis and bowling team. The Association has thus far been unable to get the ladies into the sports field, but the Pathe Club is in hopes of stirring up interest in sports for the good of the fair sex.

Too much cannot be said about the co-operation and splendid spirit of our rooters. When any concern beats a Pathe Club team, it has to trim a flock of rooters, also. We go down to defeat now and then, but we always die with our boots on.

In friendly rivalry on the field of sport there is much to be gained and the League has proved that it sets "fair play" as a standard floating above the banner of victory. To the victor belongs the spoils, but not all the glory to be gained from clean sportsmanship.



TRUE TO LIFE WESTERNS

By S. Barret McCormick

Director of Exploitation and Publicity

THE GOLDEN WEST" is still The Golden West.

True, the frontier trails are now lined with gasoline filling stations, and the "honky-tonks" have been supplanted by chocolate dens and tea rooms, while the cowboys we now encounter are more likely to be of the drugstore variety, yet the Old West lingers in our memory hallowed by romance and adventure. Through our imagination comes the pungent odor of burning powder from the smoking barrel of a forty-five in the hand of a man who was "quick on the draw," and the galloping horsemen, who long since have ridden over the last frontier, will ever be fascinating idols to millions who are lashed to the monotonous grind of modern day life.

Let us never discount the fact that entertainment is primarily an escape from reality, the reality of our humdrum lives, and motion pictures that permit of that escape are invariably the most popular ones. The Western picture is essentially romantic, it fills a want in the hearts of millions who crave adventure, and, being a vital part of our picturesque past, is familiar, in legend at least, to all.

WESTERNS HAVE LONG BEEN POPULAR

The vogue of the Western picture has never waned but has increased steadily, and today we find it to be the best seller among productions. The elaborate and costly western productions that have come into the market occasionally have helped to flame anew the

interest in our pioneer days, and the consistent quality of pictures produced by such western stars as Leo Maloney, Harry Carey, Wally Wales, Buddy Roosevelt, Buffalo Bill, Jr., and Bill Cody have clinched the grip of the frontier story upon the fancy of the public.

"Western Night" in hundreds of theatres is more than a phrase, it is a symbol of the public's admiration and enjoyment of these players who revive the picturesque days when "men were men—and before women were governors." Many theatres are building a consistent patronage for their "Western" programs by intelligent and interesting modes of exploitation. One theatre that I know of has created much interest by its unusual lobby display picturing the early days of the West. The lobby is changed with each program, small pieces of painted scenery set into niches lend atmosphere, while a new display of Indian and Western curios, old prints, interesting sidelights of the pioneer days and other attractions always keep an interested crowd in front of that smart exhibitor's house. Another exhibitor has struck upon the novel exploitation idea of co-operation with the public schools in the way of essay contests dealing with the pioneer days and in this manner stimulates interest not only with the younger generation but with the older ones as well, and adds to his Western program a dignity not often achieved.

The dashing and picturesque Western production always lends itself to unusual and striking lobby displays and promotion ideas, while the

posters, the work of some of the foremost artists, carry with them the lure and thrill that is so desirable and effective.

OUR GROUP OF WESTERN FEATURES

Pathe is now distributing a notable group of western productions, each with its own particular point of interest and appeal, and, which serve to add variety to this phase of the exhibition business. The popularity of pictures with Hal Roach's great equine star, Rex the wild horse, has never been equaled for this type of entertainment. "The Devil Horse," now current, has played a far greater number of theatres and to greater profits for the exhibitor than the two earlier releases, which in themselves established new high standards for attendance in thousands of the best houses throughout America. The Roach studios have just started production on another "Rex" feature which will probably be released early in 1927.



Leo Maloney, one of the screen's greatest delineators of western character, is enjoying a wide popularity, his current productions "The High Hand" and "The Outlaw Express" having been booked for engagements over many of the largest key city first run theatres. Maloney's latest production, "The Long Loop on the Pecos," will be a January release. Harry Carey's productions now available for booking include "Driftin' Thru," "The Seventh Bandit," "The Frontier Trail" and "Satan Town."

"King of the Saddle," just released, features the popular



Bill Cody. "The Ramblin' Galoot" and "The Bandit Buster" star Buddy Roosevelt, "The Ace of Action," and "The Cyclone Cowboy" have Wally Wales as their star. Certainly these are a fine array of pictures breathing the spirit of that thrilling West the public cannot forget.

THREADBARE PLOT REPLACED BY REAL STORY

It has been a pleasure to note that the threadbare plot so frequently encountered in society stories and pictures of present day life, with the frequent and familiar triangle, is noticeably lacking in these Western pictures. There is a freshness and novelty that is invigorating, a different slant on life, a new approach to the dramatic. Of course fast riding and hard hitting are basically Western, but, in this new type of Western picture that we are distributing, there is always a logical and fascinating reason for every punch delivered and frantic chase through the majestic scenery that forms the locale of the story. The present day producer of Western stories is finding the true heart of the West, and presenting it in its most human and appealing light, not forgetting in his presentation of dramatic incidents the value of humor and the human touch that serves to make all mankind kin.

Wally Wales is a notable example of the type of romantic young Westerner whose pleasant



GRANTLAND RICE'S SPORTLIGHTS

The sporting page,—in sparkling
motion pictures.

Edited by the country's best known
Sports Editor.

Tests show that over one half of every
newspaper's readers turn to the Sports
page *first*.

The growth in interest in sports during
the past few years has been marvelous.

The one motion picture that satisfies
the universal taste for athletic com-
petition is the Sportlights.

Every number jammed full of interest.

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Produced by John L. Hawkinson



Leo Maloney



personality, winning smile and hard hitting fists, to say nothing of his dexterity with the "shootin' iron," is creating a gigantic new following for the pictures of Western life. There was a time when we thought that the romantic actor must be encased in armor and the plumes of the Knight but it is quite apparent that the broad sombrero has supplanted the iron mask, and chaps are the accepted mode for the hero of the hour. It is a natural tendency, we Americans are proud of the trail blazers and pioneers whose labors and daring conquered greater odds than the crusaders of old, and we have hung a halo of greatness over their memories. Today their counterparts live on the silversheet, and together we ride with them into that land of romance.

A BOON TO SHUT INS

In making Western pictures we should bear in mind that they bring thrills and variety into shut-in lives, which would otherwise be prosaic. They appeal to that romantic urge which is inherent in all of us. Someone has suggested that "within every man lives a pirate" and the desire to cast off the shackles of civilization, leap on a swift-footed horse, and dash away down the paths of adventure is our most human trait. Westerns give the man and woman in the audience that hour's respite from the typewriter, the desk and the kitchen cabinet.

More than any type of picture their appeal is universal, to the old and the young alike, for the craving for adventure is in the hearts of all and when romance rides it is followed by a gallery of ardent devotees.

Maloney's productions portray the West of the settlement days and the modern West; in one production the old stagecoach may be the one means of travel in the thinly-populated districts, while in another production there is the modern train and the automobile, but still the West that has been built up in fiction until it has become the best-known setting for the screen drama of today.

Pathe's Western stars are unexcelled, too, for the portrayal of the men who played an important part in empire building or helped to hold down the lawless element in the days when a good shot had a much better chance to grow up with the country than a poor one. Good



riders, quick on the trigger, fearless in the scenes where a strong nerve is all-important, are the type of men which the public has pictured in the mind's eye as the real sons of the West, the type of men now mostly in demand by the millions of screen fans.

Kipling had another part of the globe in mind when he wrote "East is East and West is West—and never the twain shall meet" for in the case of motion pictures it is not difficult to see that East meets West in a very popular way through the screen.



Exhibitors Herald

takes this occasion to make heartfelt acknowledgment to the motion picture industry for the support and co-operation which has enabled it during the past year to assume definitely the position of leadership among the weekly motion picture trade publications.

In the year just ended the progress of "Exhibitors Herald," in all its departments and in all of its activities, has been rapid and conclusive—bringing the publication to the vantage position of having been privileged during 1926 to publish the largest volume of paid advertising of any publication in the industry; and this distributed to what is generally recognized as the largest list of bona-fide exhibitor subscribers which has yet been gained by any publication in the field.

The responsibility that is a part of this position of leadership is recognized—fully and completely; and during the coming year, as well as in succeeding years, it shall continue to be the aim of "Exhibitors Herald" to serve the motion picture industry, in all of its branches, well and faithfully.

MARTIN J. QUIGLEY,
Publisher



Walter Miller

THE PATHE CLUB ORCHESTRA

THE Vincent Lopez of the Pathe Club is Joe Rivkin. Joe has organized and kept intact what is believed to be the only orchestra in any social unit in the industry.

In the midst of one of the Club meetings, the entertainment committee was in a quandary as to what Club feature could be organized to be of permanent value in all the gatherings.

Joe Rivkin, of our Exploitation and Publicity De-



JOE RIVKIN



partment, and an orchestra leader while in high school, proposed a Pathe Club Orchestra. He was given free rein, and at the next regular meeting of the Pathe Club, his boys' were there with some choice jazz music. The orchestra has since broadcasted on the radio and Director Rivkin has received many offers from other concerns in the industry for the orchestra's services at social functions.

Among the songs the Pathe Club Orchestra has broadcasted over the microphone are "Lil' Farina, Everybody Loves You" and "Raggedy Rose," dedicated to Mabel Normand, Pathe star.

Pathe is mighty proud of its Club Orchestra and its "Vincent Lopez."

The Reel Journal

"The Film Trade Paper of the Southwest"

COVERING THE KANSAS CITY
AND ST. LOUIS TERRITORIES

69

BEN SHLYEN, *Publisher and Editor*

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Martha Sleeper



AESOP'S FABLES

WE are, all of us, only grown up children at heart. Should you doubt this, listen to an audience when Aesop's Fables animals begin to do their funny stunts. When the lion humps himself over the desert, bunching his four feet together in a succession of most undignified jumps, even the tired business man has to smile. When the ostrich, wearing brogans, steams across the scenery, with the spotted pup on his back, and the black cat loses his tail, only to have it returned to him hind side before, the children are not the only ones to roar with appreciation. As for the farmer who tries to keep the monkeys and the other mischievous inhabitants of this Never Land in order, it is a hard life that he leads.

Were there ever such animals?

And who in the world makes them do all the funny stunts, not to speak of thinking them up?

It is no one man. He would have lost his mind long before this. It is twenty men who think up the bright and funny ideas, and it takes these artists a week to evolve one of the Aesop reels, in which there are no less than twenty thousand drawings—sometimes there are more, according to the action. Every tiny variation requires a separate sketch to illustrate the graduation of the movement, just as the film which is photographed by the movie camera.

This is the way the weekly Aesop Fable is made. Paul Terry holds a conference with his staff of artists, and they decide upon the "cast" for the new production. Rough pen and ink sketches are made of any new animal or human characters and their ludicrous points are played up. When the screen stars have been chosen, the next thing is to build up some thrilling and laughable action for them. Once more the staff goes into conference, and each man contributes his funny idea. This will be a relief to lots of folks who worried, lest the poor man who had to think up a new story each week might (very reasonably) lose his mind through being too funny.

An actual scenario and detailed continuity are next drawn up with every prop and expression as clearly defined as the action. The next step is to draw the backgrounds which take the place of the real sets used in the regular pictures.

Now the animals are ready to act up. This is called the animation work, and refers to the thousands of little drawings which give the life like effect of action, when shown in rapid progression on the screen. Each animator is a skilled animal artist of course, some of the men have international reputations, and each one is assigned the sort of scene and animal he can illustrate the most cleverly.

Working drawings are made on translucent tissue paper. Thus the animator can see vaguely the lines of the preceding drawing, as he places a new tissue over the completed sketch. On the new tissue he creates just those portions of the character's body which must "move." Each tissue sketch is then transferred to a sheet of clear celluloid, and the outlines are filled in, after which a supervisor notes on an exposure sheet the number of frames or photographic exposures necessary to register the desired action.

To show how much work there is in one laugh. It takes at least fifteen drawings to make a cat and a dog do a Charleston across the screen.

Every effort is made to have the animals life like, except for their odd tendency to imitate humans and for a supernatural effect introduced now and then to create a bigger laugh. They all have distinct personalities and characteristics also, which add to their popularity.





Working for Pathe a Long Time



By Maud Robinson Toombs

PATHE is noted for the length of services of its employees.

It is progressive and fair minded. It gives, not only men but women, a chance for advancement, if they are ambitious and good workers. It is an organization free from politics and bickerings. The people in it cannot help doing their best work, because their minds are free from irritating distractions, and their spirit is contented.

There are no "yes" men in Pathe—and none will ever be let in, if their proclivities are known.

Instead of forcing employees to be diplomatic weathervanes, they are encouraged to give their honest opinions, and to build happily and constructively, instead of falsely and slavishly. The result is, that the morale of the organization has been maintained at a very high level, and its members are proud to keep on working for Pathe for a long time. Of the 1557 employees, no less than 31 per cent. have been associated with the company for five years and over. A large number have records of ten years or more; 20 have been on the payroll for over fifteen years; and 9 have been contentedly occupying positions for nineteen years and longer.

That is a record to be envied.

Two of the banner workers for Pathe are Leon G. Franconi, who has just passed his eighteenth anniversary of joining the company, and Gaston L. Chanier, with a record of seventeen years. Mr. Franconi is film editor. Mr. Chanier occupies the position of General Superintendent of Laboratories. Both of these men have forgotten more about the motion picture business than the average film man has ever learned.

They are not only authorities on picture making, but Mr. Franconi, with his sense of humor, could write a book of reminiscences which would make his fortune, about the great old days

when the industry was young, not to say naive, and when executives were often hectic. For the stars had not grown important enough to have temperament, it was the harassed officials, dealing in unknown quantities, who permitted themselves that luxury.

Think of the time when Marcus Loew was the proud owner of no less than three nickle-odeons, two of them situated on the aristocratic shopping thoroughfare of Twenty-third Street!

And when, if a man wanted to own a movie house, he had only to rent an empty grocery store, and didn't even have to add a single fire exit. In fact, the only reason he spent money to divide the entrance was that one half of it could be used as a means to drive the audience out, when it had stayed longer than was profitable.

The reason the first projection booth was built, of boxes and highly inflammable pasteboard, was because an operator was sensitive to drafts. He was probably joshed by his associates for being so fussy. Who shall say that Providence did not watch the budding industry, when in thousands of little fire traps, the celluloid film was fed over wooden spools, and fell unrebuked into a soap box or a wicker basket?

Also reflect on those innocent days when censorship was unknown and little children gazed their fill at popular attractions like the adventures of Jesse James, or the different stages of delirium tremens, from the first, where the victim frenziedly plucked imaginary bugs and reptiles from his person, to the ice bath and straight jacket denouement.

That was the era of delicate hints for deportment flashed on the screen. For instance, the one requesting ladies to remove their hats, so the folks back of them would not have their view of the screen blotted out. This was illustrated by a picture of a bald headed man, vainly trying to peak around a huge feathered Gains-



American manner, made by Pathe. It was called "The Runaway Horse" and originated most of the laughable accidents which runaway animals and automobiles have been doing ever since on the screen. Audiences became hysterical over it. They were far too naïve to guess that a man lay hidden in the false bottom of the vehicle, directing the horse, by means of invisible wires.

The French school, on the other hand, remained faithful to the principal subject for Gallic mirth; marital infidelity. There were two angles to this; the

LEON FRANCONI



borough. When the lady consented to draw out her hat pins and remove the offending millinery, a grateful "Thank you!" was flashed on the bald gentleman's dome, and the audience usually showed its approval by hand clapping.

At that period, when film comedies were first made, and the most pretentious features did not exceed nine hundred or a thousand feet, two schools struggled for supremacy: the American school of slapstick, and the French one of risque situations.

The first banana stand was upset, and the first scaffolding was ripped open, scattering paint buckets to the four winds, in the initial comedy after the



C. L. CHANIER

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HAL ROACH
COMEDY PRODUCER

triangle one, and where the philandering husband discovered the maid of the household was too pretty.

Opinion was divided for a time between the merits of both kinds of comedies, but the American idea of humor won out in the end. Broadway even in its arcades, was not blase enough for bedroom farces in those days.

Mr. Franconi came all the way from San Francisco to New York, to enter the very new movie business, which he believed would endure, though most folks thought it only a rather shoddy passing fad. Charles Pathe was president of the company at that time. Franconi became in succession everything, projection operator, film cutter, titler, assistant to the manager, salesman, installer of export machines, studio manager, exchange manager, and head of the production department. He played an important part in the establishment of Pathe News, and then became film editor.

In those days, Pathe was largely a French concern. Some of the executives, like the excitable Louis Gasnier, spoke broken English. Nearly every day the latter would act a scenario of his own, which was good for a laugh on film row.

"You call me Richard!" he yelled at the office boy, one morning

"Oh, no sir, I didn't!" protested the boy, aghast at such lese majeste.

"I tell you, you call me *Richard!*" roared Gasnier.

"Oh no sir" wailed the poor fellow, trembling for his job "I—I wouldn't do such a thing!"

"Imbecile!" thundered Gasnier, pounding the desk "You dare say no to me? I tell you, you call me **RICHARD!!**—Go—you are fired!"

To save him from a fit of apoplexy, a bystander volunteered to interpret. He had only been ordering the boy to call Richard, the projection operator.

Space is unfortunately too short to add any more good stories. Mr. Franconi will have to write his book.

Gaston Chanier has passed through as intensive a period of service as Franconi. He came from France to join the American branch of Pathe. He is an inventor of no mean order, and much of the machinery in the laboratories at Bound Brook and Jersey City is improved upon, or actually designed by him. Pathe, by the way, does not depend upon standard types of equipment in the open market. It makes its own. For instance, it has employed a specially exact densitometer machine since 1916, which scientifically determines the precise degree of light necessary for printing each bit of negative.

It was the first laboratory to use a developing machine which saves the time and labor of cutting out English titles from the negative, when a positive is being printed, into which foreign titles must be inserted. By pushing a button, the positive and the negative strips of film placed face to face in the machine, cease to print. The positive remains stationary while the negative passes on, until the English title disappears and the action begins again, when the button is released and the printing starts once more.

Mr. Chanier is at present working on an invention which will greatly increase the speed of laboratory production. He says there is a great opportunity for the man who will invent a raw stock capable of withstanding the increasing amount of heat, caused by the powerful lights necessary in the machines

of the new huge movie houses. They shorten the life of a reel appreciably.

Looking back at the early days of the industry, he can explain why there was less danger of fire in those days, in spite of the fact that film was unreeled out in the open, and that patching was so crude that often half of the title would be upside down, and audiences whistled, cat called, and stamped, until the careless operator stopped and remedied it right then and there.

Pictures were run from the projection machine at a very slow speed, not exceeding 60 feet



Her Large Hat Hid
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WEEKLY FILM REVIEW

Issued Every Saturday

ANNA AIKEN PATTERSON, Publisher
P. O. Box 200 210 Haas-Howell Bldg.

ATLANTA, GEORGIA

a minute. It was this lack of speed which was responsible, in part for the flickering. Now 85, or even 90 is a conservative rate.

Also arc lamps of 20 or 25 amperes were sufficient in the projection machine to illumine the small screen. Fifty amperes was something tremendous. Nowadays 125 amperes is nothing out of the ordinary, for the large screens of palatial first run houses. No wonder the celluloid composition does not last.

Chanier also remembers the carefree times when film salesman light-heartedly carried their wares, uncovered, in their coat pockets, and travelled on trains and trolleys undismayed by any foolish notions about fires or explosions as they enjoyed their cigars.

Making and selling movies was far from

being the complicated thing it is now. There were few exchanges and films were short and easy to steal. When an unscrupulous man admired his neighbor's product, he "duped it," which means he photographed it in such a way that he obtained a negative, from which he could make any number of prints.

And even an ambitious production of the great West, like "The Girl From Arizona" was filmed not on the desert, as it would be now, with so many men, so many tents, and so many loads

of lumber brought at tremendous cost as gifted press agents are won't to blurb, but it was evolved right on the banks of the peaceful Passaic River in reliable New Jersey, with the natives more or less disguised as Indians.

Those were, indeed, the good old days!



Not An Idealist

By Paul Fairfax Fuller

Scenario Editor

I

In matters most material
I'm really quite a dub,
I'm not a bit ethereal,
I'm in the Pathe Club.

II

I worship things inviting
And with a bated breath,
I hope it is exciting
When heroines face death!

III

My stories play the gallery,
Amid a great hub-bub
But if they raise my salary
I thank the Pathe Club.

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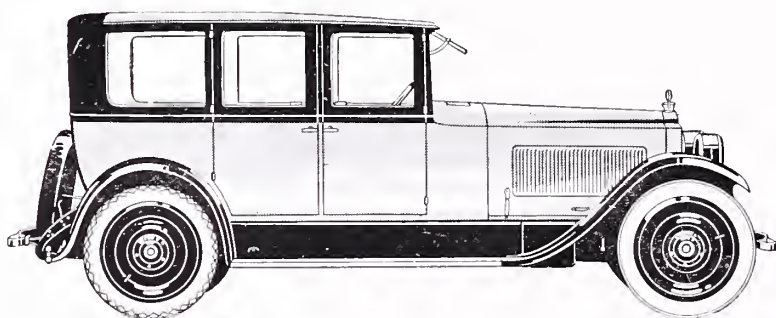
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WILL ROGERS is in our midst again. He is working for Pathe too.

The man who spoofed a president—and got away with it—will show, in a series called "Will Rogers, Our Unofficial Ambassador," how he inspected Europe.

In Paris he had to park his lariat and wear a stove pipe high hat, a frock coat with a nipped in waist line, and striped trousers over toothpick patent leathers. In his capacity as ambassador he even told Mussolini what's what, which did not keep him from doing in Rome as the Romans do.

Bill is one of the greatest illustrations that it does not require good looks to succeed. He would very amiably concede this fact himself, were he here. But he is also an example of the gray matter so many actors think they can do without, and he has an engaging absence of swelled head.

If there is anyone who can steal newspaper space any better than he can, and on the most flimsy excuse, that individual has yet to be found. And no matter how extravagant his budget may be, there is one item on which he can always economize. He needs no press agent. Indeed his

bills from the clipping bureaus must be as great as Bernard Shaw's if Shaw takes himself seriously enough to subscribe to a clipping bureau.

This is the second time Will has "worked for Pathe," but, when he was with us before he had not learned the secret of hobnobbing with emperors and kings. He had not subjected them to his free and easy democratic ways, and made them like his American humor.

The articles in the Saturday Evening Post by which this first unofficial ambassador from the United States reported his adventures in diplomatic circles, were the most popular ever published by that magazine.

Which shows you that it pays to be ambitious. Rogers began by being the greatest lariat thrower who ever came out of the West, then he became the "Lariat poet." From poet to actor was only a step, Will took it and planned his histrionic career among the pleasing scenery of Mr. Ziegfeld's Follies regardless of the fact that they made him look homelier than ever. Then, he used his spare time crashing into the Satevepost, which all writers hope to do—but most of them take it out in hoping.

The answer is: "If you can succeed at one thing, try being something else, and beat your own self at it." Anyway that is the secret of Ambassador Rogers, our fellow Patheite.

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HAL ROACH BELIEVES IN FEATURE COMEDIES

By KENNETH REED

IT was a hot, dusty afternoon in Universal City, California, about fifteen years ago. A Western picture was being shot, and two extras who weren't busy at that particular moment were talking. Their names were Hal Roach and Harold Lloyd. They had met some time previously on another lot, and had immediately taken a liking to each other.

"Say," said Roach. "I'm about fed up with this extra racket. Here I've been running around looking for jobs for almost a year, and I haven't been able to save a dime!"

"I know," responded Lloyd. "It's a tough game no matter how you look at it. Everything's a joke when you get up in the money, but getting there is no cinch."

"I've been thinking," went on Roach. "When I worked in the oil fields in Oklahoma, I managed to save a couple of thousands, and up in Alaska I made a little more than the trip cost me. Now I've got a hunch that I could make a picture and sell it for enough to make a profit."

"Do you mean to say," interrupted Lloyd, "that you could make a picture for two thousand dollars and *sell* it? Why, you're crazy. What would you do for a studio and where would you get the money to pay your actors and all the rest of your expenses?"

"Well, I've got it all figured out," went on Roach. "I think I could make a one-reel comedy for that. I wouldn't need any studio. I'd make

it all out-doors. The cast would be small, and outside of a cameraman and some film there wouldn't be any expense to speak of. And, what is more, I'll give you forty dollars a week to star in this picture!"

"Who, me?" grasped Lloyd in astonishment. "Now I know you're crazy. Why I never played in comedy in my life, let alone starring in one. Forty dollars a week is more than I ever saw in my life, but I

wouldn't take your money under those conditions. You're a friend of mine and I'd hate to see you go broke trying to make a comedian out of me."

"Wait a minute," said Roach. "You're as modest as they come, and I appreciate how you feel about putting me on the rocks, but I've seen you in action and I know you'd make a whale of a comedian. You've been going in for all this heavy stuff ever since you've been in pictures and that's just why you're still an extra. You come with me, and if I don't make a comedian out of you, you can go back to character parts and no harm done."

"Well, all right," agreed Lloyd. "I'll take you on. I'll do the best I can, but it's a shame for you to blow two thousand bucks on a pipe dream."

"Never you mind about me and my pipe dreams," said Roach. "I'll take a chance on that. I'd sooner shoot my whole roll on one throw, than knock around as an extra any longer. After this picture is finished we'll beat it back to Hollywood and get busy."

And so it was that Hal Roach entered the ranks of producers. On nothing more than a shoe-string he produced a comedy starring Harold Lloyd called "Just Nuts," which was made in the streets and parks around Los Angeles. It was submitted to Pathe and accepted at a figure which enabled Roach to continue making pictures. His hunch had been good. He had taken the big gamble of his life and won. That one comedy was the beginning of a great combination in which

Roach as the producer and Lloyd as the star played the principal roles.

But the making of Lloyd into one of the greatest box-office stars in the history of motion pictures was but one of Roach's many triumphs. Seeing that he was able to make marketable comedies and sell them at a profit, he branched out. Perhaps one of the most brilliant of his further successes was and is the "Our Gang" comedies. Originally it was thought that the idea of having several natural children in two reels shows would be good for about six releases. How conservative this estimate was is indicated by the fact that there have been more than ten times that number of "Our Gang" comedies.

Recently exhibitors all over the country voted them to be the most popular brand by a majority of over two to one. And Hal Roach will keep on making them better than ever.

The most recent and the greatest of Roach's innovations are his Star Comedies. He conceived the idea that a comedy smartly dressed, produced on the scale of the best in dramatic features and having a real star cast would be something people would want to see.

And so it was that he tripled his production costs, and going out into the open market contracted for the services of some of the greatest names in filmdom. The advent of Lionel Barrymore, Theda Bara, Matt Moore, Marjorie Daw, Priscilla Dean, Creighton Hale, Lillian Rich, Eileen Percy, Stuart Holmes, Claude Gillingwater, Ethel Clayton, Helene Chadwick, Harry Meyers, Mildred Harris, Anna May Wong, Mae Busch and other headliners into short comedies was the talk of the industry and this coup firmly established Roach as one of the most prominent figures in the short products.

He is a firm believer in the short comedy. He has seen it grow from a conglomeration of pie-throwing slap-farce. He is firm in his belief that a good comedy laugh maker adds the pep to an otherwise excellent program. It completes the symphony, giving a roundness and a fullness, which no other type of short feature can do.

A story of Roach and his work would not be complete without a mention of Charley Chase. Charley is one of the most capable and talented comedians who ever appeared on the screen. As clever and versatile as he is good looking, he has made a big success as a Roach star. Not one of his comedies has been a failure, and many of them have reached the heights of hilarious farce.

Thus has Hal Roach, still in his thirties, risen from cowboy extra to head of one of the greatest comedy producing organizations in the world. That he has been so successful, has been due in no small part to his ability to foresee the kaleidoscopic changes which are ever taking place in the realm of the silent drama.



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- 2 Small boy remarks
- 3 Bride's cooking
- 4 Weary Willie
- 5 Hayseed
- 6 Thrift, stinginess
- 7 Misuse of words
- 8 "Bulls"
- 9 Twins and triplets
- 10 Obesity

And Next Came—

- Snoring
- Women's vanity
- Foolish questions and answers
- Cheese, onion and garlic jokes
- Off key singer
- Nagging wife
- Judge and prisoner
- Marriage
- Fights
- Cupid's wiles
- Stuttering
- Talkative women
- Humorous name of city or locality
- Tipsy man's questions and answers



how the children are doubled up into conip-tion fits?

This whole thing has been figured out scientifically by editor-in-chief Charles McDonald, who has the most highly developed sense of humor in captivity, and, working under him, are the most carefully selected not to say hand picked corps of editorial laugh makers in the world.

With a staff like that, it is impossible for a sour bit of humor to be accepted. You may be sure therefore that, if a joke is passed over in silence at your favorite movie house, out West, or perhaps "up State" it is making folks laugh their heads off.

Perhaps it is on account of chief McDonald that we have such a fine brand of Scotch jokes, which are our pride and our joy. The Scotch thrift gag is the most reliable in the fun game, because everyone laughs at it—even its victims. For, make a note of this,

the Scotch are the one nation in the world to enjoy a hearty laugh at their expense. But is it at their expense? And, right down in their hearts, are they not a wee bit proud of their thrift?

Did you know that it takes fewer jokes to start men laughing than it does women? But, when the latter are started—good night! They become fairly hysterical, and will laugh at anything.

There is another thing about the ladies, and I almost hesitate to mention it, but I have been promised full immunity if I tell the whole truth without reserve. The jokes which cause them the greatest joy are those at the expense of another woman. There is, how shall I put it—a little feline in the best of them.

But as far as cruelty goes, we all have a bit in our humor. How else can you explain the delighted whoops of laughter when, on the stage

What People Laugh At

By DON HANCOCK

Editor of "Topics of the Day"

IT may appear a strange thing to analyze laughter, but that has been my business for many years and, though it seems the most spontaneous thing in the world, yet there is something psycholological behind every snicker.

When you sit in a movie house and hear the audience roaring at the 'Topics of the Day' jokes which are being flashed on the screen, do you stop to analyze which ones cause shrieks of laughter from the women, at what point the deeper haw-haws are loudest from the men, and just

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or screen, a man who is carrying a board turns around and accidentally knocks another man down with the end of it. Our hearts should be wrung with pity for the poor devil who is seeing stars, but this is always good for a big laugh.



The main difference between the jokes which tickle a man, and those which please his wife, hinge on the fact that he can stand personal ridicule better than she can, and that of all his failings, he laughs the longest and hardest at inebrate situations—which she does not always do.

A typical masculine joke is the English one, where two drunkards look up at the illuminated clock on the House of Parliament.

"I wansh you t'look at that bewful moon" hiccoughs one of them.

"Thash not the moon—thash the sun!" argues the other.

A third drunk in evening dress, comes staggering along, and they make him referee. He gives the clock a dignified squint and answers:

"I'm awfully sorry, but I'm a stranger in town myself."

Also men enjoy jokes on matrimony, such as the irate wife who asks her husband "Oh why did I ever marry you!" To which



he answers "I'll bite. Why?"

Men also get a special kick out of stories dealing with old maids' chances of getting married. This is the kind of humor the latter will not laugh at by the way. For instance—

Minister, to spinster in his congregation "Congratulations, sister!"

"Why?" she asks.

"I hear that you are married."

"Tain't so" she snaps, "But thank Heaven for the rumor."

The jokes single women laugh at are sometimes peculiar. A "Topics" man sat analyzing laughs in a movie house. He watched a sour faced typical spinster, who never even widened her mouth. But she was evidently a good cook

and housekeeper, for, just as he had given up hope, she became convulsed when the following rather innocent wise crack appeared on the screen

Lady to butcher: "The chicken you sold me has no wish bone."

Butcher: "Why, it was so happy and contented, it had nothing to wish for."

But women are beginning to get back at the men, through the latest brand of humor. They think it is about time they retaliated for the joke about the kitten's becoming a cat, or "my wife's gone to the country, hooray," the wife's reducing exercises, and all that sort of thing. So we have a few knocks at husbands.

"When a man stops growing at each end, he starts growing in the middle." This is distinctly modern and feministic, and you can hear savage whoops of delight from every fat married woman in the house.



Also the following, on the short skirt situation, brings forth soprano laughter. "Wouldn't it be terrible if the men took revenge by wearing short trousers?" Every woman visualizes how the average man would look in nude silk stockings.

There is also a snappy new flapper line. The youngsters are wise.

Flapper, to clerk in shoe store:—"I'd like to buy a pair of heavy shoes, for motor-ing—"

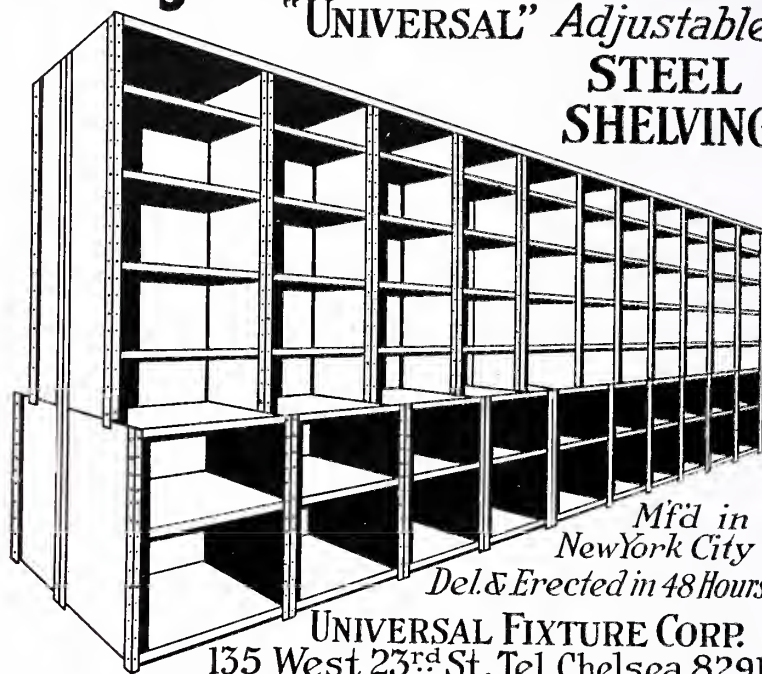
Next to the Scotch, the Irish are good natured about humor at their expense. These jokes pivot mainly on the truculence or the dumbness of certain Hibernians.

Pat applying for a carpenter's job is asked "Can you do fancy work?" "Yis" he replies.



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"How would you make a Venetian blind?"

"Poke me finger in his eye!"

A little more care must be exercised in telling Jewish jokes, but the following can be depended upon to make the kids in the house yell.

"Ikey your shirt is oud!"

"Vare?"

"Oud vare the vest begins."

The oldest joke in the world is the mother in law joke. It has been found chiselled in Egyptian hieroglyphics. It is typically a masculine gag, and men have laughed at it, and will continue to laugh at it, as long as the world lasts, and there is such a thing as matrimony. Such jokes as the following are simply variations:

Husband to cook "Here is the list of my mother-in law's favorite dishes. The first one you serve—you're fired."

Or:

Man in haberdashery store. "What is correct for mourning?"

Clerk: "If it is a near relative a black tie and a black band on your sleeve and hat. If it is a friend, a black bordered handkerchief—"

Man: "Give me a pair of black shoe laces—it's my mother in law."

Fortunately, a safe meeting ground for both men, women, old maids, flappers, and children consists of the funny sayings of youngsters, particularly when they let the cat out of the bag.

Small Boy: "Grandpa, will you make a noise like a frog?"

"Why, Johnny?"

Small Boy: "I asked Pa for a pony, and he said 'Wait till your grandfather croaks.'"

Also jokes at the expense of the city slicker are appreciated in rural regions, and such jokes, showing ignorance of bucolic affairs, are appreciated by city folks as well, if put into the mouths of children.

City boy to father: "Pa, how many kinds of milk are there?"

"Why do you ask such a question Jimmy?"

"I'm making a picture of a cow, and I want to know how many faucets to put in."

A typically feminine joke, which every woman will appreciate is:

"What is the matter Central, can't you get that number?"

"Not this morning. The lady of the house is telling her friends about her operation."

And a typically masculine one which hinges on the recent developments in the telephone:

Brown: "I see it costs \$25 a minute to speak long distance to England."

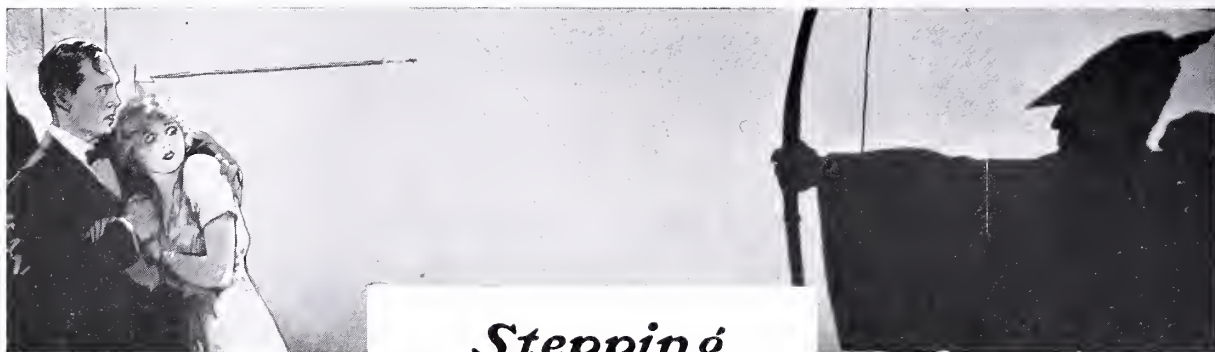
Jones: "Well, it would be worth that, if I could talk to my wife, with the ocean between us."

It is not easy to pick out jokes which will appeal to every class, and offend none. The humor which "goes" in the roaring Forties of New York, is not the same which would appeal to an audience in a different part of New York state even. A rigorous code of ethics is maintained. The quality of the product is kept at the highest standard. Decency comes first. No risque jokes or profanity in any form are used. Strict neutrality in all political and other controversies, together with respect and tolerance for every creed, race and individual is practiced.

The jokes are taken from the daily newspapers and magazines all over the United States. This in itself is a tremendous task, and when some 300 jokes have been selected each week by the editorial staff, these are subsequently boiled down to 26, which are carefully edited into one reel, and tried on the audience of one of the big movie houses. The laughter is noted in a very accurate way, and they are further cut down to 18, which are again edited and re-arranged.

Truly it is no joke to make the "Topics of the Day" joke reel one hundred percent laughable in all parts of the country, but we are doing it, and the work is interesting in the highest degree.





Stepping Fast in Serials

HERE are serials and serials. Pathe has made, and is still producing, the most wonderful continued screen stories in the world.

They are not senseless blood and thunder episodes which are hastily thrown together with the idea of using old sets, and cheap actors. Pathe believes in spending real money for its chapter plays, engaging well known actors for stars and beautiful and successful actresses for its heroines.

Think of the Pearl White Serials, was there ever anything more interesting and thrilling? Can you remember the awful places where Pearl used to be abandoned? For instance, in one episode, she was cut off from view just as her long golden hair (this was before the bob) was being caught in the churning wheels of a ferry boat. Think how this scene must haunt to this day the good folks who forgot to go to their neighborhood theatre the following week, and see how Pearl disentangled herself in the nick of time.

There never will be quite another Pearl White. She seemed to enjoy her thrills and her dangers. She looked so cheery and capable in her whipcord breeches, and her hair was so blonde in the sunlight as the bandits closed around her, or her horse dashed down the cliff to destruction.

Serials are different now. They appeal more to the intellect or one's artistic sense. And you must give them full credit, Pathe serials, no matter how rugged, are never ugly. They always are delightful to look at, they have beautiful photoplay and charm of well planned incident.

One of the most successful "fighter" series ever made is Gene Tunney in "The Fighting Marine," which is being enjoyed by large audiences all over the country, because it not only shows the new champion but is a mighty interesting story besides.

In blonde Allene Ray, the winner of a beauty contest, Pathe thinks it has found another Pearl White. Certainly in "The House Without A Key" and other serials Miss Ray does suggest in her trim riding clothes the snappy Pearl,

but Allene has a quality of tenderness in her acting which makes her a far more appealing actress than Pearl could ever be, in the more intelligent kind of continued screen play which modern theatres are demanding.

If the length of the serial is no longer twenty installments, as it used to be, and features instead only ten well written and snappy "to be continued in our nexts," the film loses nothing thereby, for stories are twice as well written and interesting nowadays.

Censorship has also had a great deal to do with the change in serials. In fact, because of the crimes against good taste many of the old companies committed to put thrills into their wild tales, censorship is twice as severe for serials as for the ordinary long product. The argument is that children and minors are more likely to see this style of entertainment and to be adversely influenced thereby.

Some of the censorship restrictions are therefore interesting enough to deserve mention.

Gun pointing is cut down to the minimum. Not even a villain is allowed to go around flourishing his gun promiscuously all the time.

Kidnapping must be used with discretion, and some states will not stand for it at all.

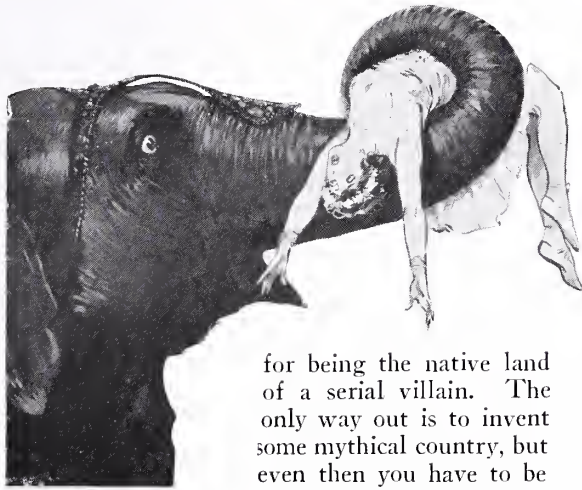
The heavy cannot lay his hand on a woman, not even in kindness.

No more imprisoning the heroine in a lonely shack either. The conventions must be observed even by the bold men who lurk in the hills. In other words the gal cannot be alone with her captor. This is usually solved by having an old crane stirring a pot in the background.

No knife play if you please, except when doing the rural act with green peas.

And soft pedal on vigilantes. The Klu Klux might object. This was the death blow to the favorite serial where the outlaw band was disguised with lions' heads or skulls, or other cheerful insignia.

As for racial villains, more trouble lurks there. The world is becoming so civilized that it is impossible to find a country which will stand



for being the native land of a serial villain. The only way out is to invent some mythical country, but even then you have to be careful how the man looks.

Bomb throwing is out, with a heavy underscoring. It appears, folks who ordinarily would have been afraid to handle bombs grew quite fearless from seeing them tossed around and rescued just in the nick of time on the screen. An epidemic of bomb throwing, censors claim, can be directly traced to some of these serials.

In the dear past, one of the greatest thrills was to tie the heroine to the railroad track and let the fast express do the rest. Of course she was always rescued at the last minute, but think of the suspense, the delightful horror of it. Well, that's out too. You can't tie anyone in a picture to a railroad track anymore, because it puts ideas into people's heads, where there were none in the first place. "Incites to crime" explain the censors dryly.

Are you fond of gambling? Then this will hurt. No more roulette wheels in serials, unless you do not want to release your product in several of our best middle Western States. As for poker games, they must be shown without actual money—the inference being that they are played without any thought of gain.

If a drink is served—and the script calls for something stronger than water, it must emphatically not be shown as anything else to the audience. The "souse" drinks out of something opaque, and the only way the audience may be let into the secret of his wrong doing is for him to wriggle his shoulders, or roll his eyes with pleasure. How long the reformers will allow even this much joy to remain in, no one can tell.

There must be no studied acts of violence. Now we know why the actors always struggle on the edge of the cliff so that one of them "accidentally" may drop over, according to the exigencies of the script.

Hands in some states cannot be tied behind the back (except by the sheriff of course). This is supposed to incite to a crime wave.

As for titles, you cannot say anything as rough as:—

"And now I am going to kill you!"

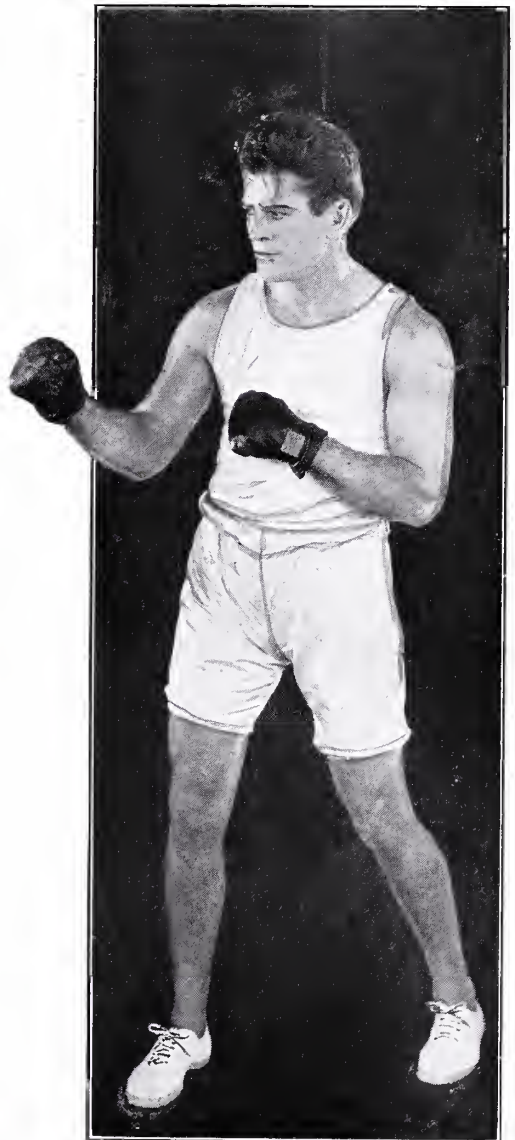
The title must be altered to "And as for you— (and a couple of dashes)—but all dashes you understand—not an actual word.

You cannot throw a knife with a note, to impale it on the wall. This is entirely too tricky and effective from the crime point of view, and invites practice.

The villain must not make any outre' declarations to the heroine, but must content himself with saying ominously, "Here, you shall remain until you marry me!" with the accent on the *marry*.

But in spite of all this applesauce, the demand for serials is today greater than ever before. And anyway such rules need never worry Pathe. We screen good stories, artistic, snappy, intelligent and artistic to look at, so, we don't have to worry about rules for the wrong kinds of serials,—because we don't make them.

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Where are the ordinary cases you bought even one or two years ago? Worn out,—replaced, most of them, many times over! Their cost is high, measured in terms of service.

Pausin CASES *endure*. They are practically indestructible.

Motion pictures are valuable. They need complete safety. Exhibitors everywhere know that films in Pausin STEEL CASES arrive in perfect condition.

Used by Pathe, Fox, First National, the United States Navy, etc.

Sold direct only by the manufacturers

PAUSIN ENGINEERING CO.

729-739 Frelinghuysen Avenue,
Newark, N. J.

← The New Recruit

A permanent Investment. Will last forever.
The First Cost is the Final Cost.



U. S. PAT. NO. 1,426,211

Compliments of
THE MANI-FOLD COMPANY

Continuous Forms

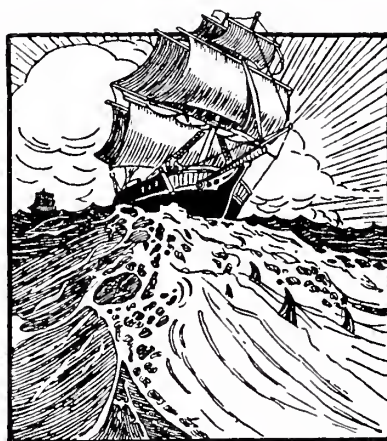
30 Church Street,
New York

Greetings

to

PATHE CLUB

William Baker, Jr.



**Designers and Engravers
of**

business and executive letterheads and
announcements that radiate character,
and imprinting them on suitable papers
for business concerns which take pride
in the stationery they use.

HOWARD RUSH
Incorporated

150-152 Bleecker St. New York
Telephone Spring 7060

The Legion of Loyalty

Men and women who work for Pathe possess a fine morale, an unusual sense of loyalty.

There is something about the firm which inspires this. We are proud to belong to its Loyal Legion.

During the recent Miami Tornado, Ralph Earle, a cameraman of the Pathe News, had to be lifted from the cockpit of his airplane, on his arrival in New York, bearing as his message to Garcia, the precious film, which was a front page scoop in all the big New York dailies for Pathe News.

Earle was badly wounded in the head and he had no time to change the soiled bandage. His body was sore from bruises and exhaustion. He trembled so that he could hardly stand, and his feet were numb and swollen in water soaked boots. For forty-eight hours he had fought his way, without pause, and scarcely any food through water, over land and into the air to reach his goal. During four days, he had neither slept nor rested.

The devastating sweep of the hurricane over Miami wrecked his house and left him injured, but he remembered to grind his camera, Miami was lost to the world. Earle could get no word from his chief. He was fighting single handed with the spirit of a born soldier. His thought was not of safety, but of getting the scenes quickly and speeding away with them on the fifteen-hundred mile journey to New York. He trusted no messenger. He was going through with them unless destiny alone turned him back.

At one time Earle was imprisoned for six hours in a wrecked building. But, nothing daunted, he worked on, even shooting through a broken window into the very teeth of the storm. Throughout the storm-tossed area he caught the living story, his own possessions swept away. At last he escaped through death and desolation, and struck out grimly for the North.

He scored a beat for Pathe which can never



be surpassed, and no one came near emulating his record for speed and endurance. Because he served the organization of which he was a member with his whole heart and soul, he brought through bravely and victoriously the first authentic news photographs of the great disaster to New York. And, within a few hours, help of all kinds was on its way to the homeless sufferers.

But there are other members of the Loyal Legion of Pathe who stand ready to do as much and more, if the need arises. They are the men who have been working for the firm, five, ten, and even longer than fifteen years.

The Board of Directors has given them Gold Medal Certificates which hang on their office walls. But they do not need a reminder for the spirit of Loyalty which burns brightly in their hearts. They illustrate one of the finest ideals of business today:

"No greater allegiance has any man than Loyalty to the organization for which he labors."

The man who gives his best in such service is indeed a soldier of The Legion of Loyalty.

Easily, Quickly Installed

Installing Frigidaire is as easy as connecting a telephone, with no disturbance of the household at all. Low cost of maintenance. Nothing to regulate or adjust. Foods are kept better. You make your own ice cubes for many uses.

Come in and see the new metal cabinet Frigidaires. Their prices are low—and you can buy them on the GMAC payment plan.



DOMESTIC ELECTRIC Co., INC.

39 WEST 45TH STREET

NEW YORK

Phone—Bryant 8700

SAMUEL H. MOSS

Manufacturer of

RUBBER STAMPS-STENCILS

SEAL PRESSES



Main Office

36 East 23rd Street, N. Y. C.

Tel. Ashland 2880-1-2-3



Other convenient addresses

519 Fulton Street, Brooklyn

Tel. Triangle 2716

26 East 42nd Street, N. Y.

Tel. Vanderbilt 4749

Compliments of

THE MILLER-BRYANT-PIERCE CO.

Aurora, Ill.



Manufacturers of

CARBON PAPER AND INKED RIBBONS

FOR ANY PURPOSE

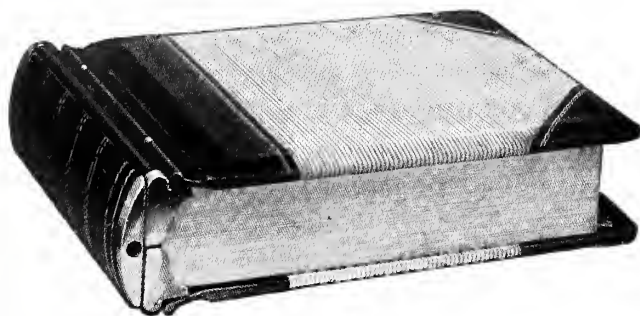
Direct Branch Service Everywhere



New York Branch, 260 West Broadway



Mabel Normand



Our Loose Leaf Binders are Made to Last

Direct from Manufacturer to Consumer



Federbush Bros. Loose Leaf Co., Inc.

88 Park Place
New York City

Courtesy of MAX W. FEDERBUSH, Pres.

Telephone, WALKER, 4446

With Best Wishes
to the
Members and Guests
of the
Pathe Club



334 HUDSON STREET, NEW YORK

For Quality and Service

Telephone
Dry Dock 3745-4295

62

EASTERN FOLDING BOX CO., INC.

405-417 East Fourth Street
New York City

69

Manufacturers of
FOLDING PAPER BOXES
OF EVERY DESCRIPTION

Compliments of

The Perfect Rubber Co.

Mansfield, Ohio

62

Manufacturers of Perfect Toy Balloons
To the Motion Picture Industry

62

New York Representatives

KRAMER & LANGE
30 W. 24th Street
Phone, Gramercy 5250

REX
KING OF WILD HORSES





HOT
DOG!

Not So Dumb!

DON'T forget Pathe's four footed actors. We won't say "dumb." Oh NUNNO, they are too intelligent for that!

Take Rex, the devil horse for instance. Lots of folks would be ahead of the game if they could change brains with him. He not only thinks, he reasons, and this joined to his temperament makes him hard to handle. But who, seeing the beauty and the cleverness of Rex on the screen worries about that?

The wild black horse is one of those favored cinema headliners who have IT. No less a person that Elinor Glyn said so. And everyone knows that stars with IT must be humored on account of their box office value.

Rex is really clever to be unapproachable. Like human stars, this makes him more interesting.

Then there is Sandow, the Wonder Dog, who appeared in "The Call of the Wilderness." Sandow is a perfect dear although he looks like a wolf. He is a very aristocratic member of the German Police dog family, with a stud name several yards long. A coat you love to touch has Sandow, a chic affair of fawn relieved with touches of black, and an expanse of snowy white, which serves him as a collar. When he turns his golden eyes on you, they are so wise, it is fairly embarrassing.

No page on the Pathe animals would be complete without a tribute to Pepper, who was that rarest thing in all the animal world, a cat star.

Not that some stars aren't cats—but then Pepper was *born* one.

Now felines do not take direction as a rule,



except in reverse English. When you tell them to come, they go. But Pepper actually did as she was told, which was perhaps the reason for her early demise. It sprained her brain.

Percy, the mule and Rollo, the bear have figured in many a two reel comedy. Percy can act as well with his heels as with his head, and Rollo will do any trick that has honey smeared over it. He appeared, if you will remember, in one of the Smith Family episodes and speeded up the action considerably.

Then there was that very clever flea star in "Thundering Fleas." Of course he was rather small to show up well, but he was "there" with the action just the same. He even stole the honors from Our Gang, and Farina was quite upset about him. At present he has joined a troupe of trained fleas, and is training for an endurance bicycle race.

The Mack Sennett Parrot who played with Alice Day speaks for himself—when he doesn't have his mouth washed out with soap for doing it too picturesquely, and the Hal Roach monkey thinks up most of his own gags, and the only trouble is they daren't use all of them, for fear of the police.

There is no doubt of it. Our Pathe animals are brighter and more talented than lots of the human stars belonging to other companies.

And we don't care who knows it!



POWERS ENGRAVING COMPANIES

Operating Three complete Commercial Plants and one complete Newspaper Plant, Day and Night, and our own research laboratory, all of which are constantly working to develop new ideas in the Art of Reproduction and improving old ones.

"For Your Convenience"

POWERS PHOTO-ENGRAVING COMPANY
Telephone Beekman 4200
154 Nassau Street

POWERS REPRODUCTION CORPORATION
Telephone Pennsylvania 0609
205 West 39th Street

POWERS FOURTH ENGRAVING COMPANY
Telephone Circle 1300
208 West 50th Street

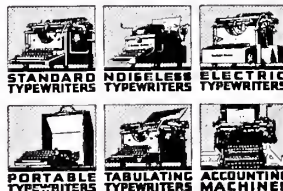
25 years' experience in supplying the requirements of the world's
largest buyers of engravings

Remington Typewriter Line Wins Grand Prize!

THE International Jury of the Sesqui-Centennial Exposition at Philadelphia has awarded the Remington Typewriter Company the Grand Prize, its highest award, for their typewriters and book-keeping machines, adapted to all purposes, and particularly commends as a notable advance in typewriters the Remington-Noiseless, Model 6.

It was also at Philadelphia, at the Centennial of 1876, that the first practical typewriter—the Model 1 Remington—was shown to the world.
Remington has kept the pace!

A MACHINE FOR
EVERY PURPOSE



Greetings from

THE GREEN COMPANY

Wooden Boxes

69

250 W. 57th Street, New York



Ben Turpin

Neumade

FILM WAXER

Simple in construction, no nuts nor screws to complicate its operation, the Neumade Filmwaxer is quickly adjusted.



The sliding base makes it possible to line up the waxer with the rewinders while the base proper is clamped or bolted to the table.

The release arm makes it easy to thread the machine—the channel guides insure perfect waxing along the sprocket lines only.

Use Neumade Film Wax and your film lubrication troubles are over.

Price \$30.00

Order direct or through your dealer.
NEUMADE PRODUCTS CORP.,
249 West 47th St., New York City

FILM REWINDER



The Neumade Rewinder is different and with many new features.

The self-locking reel jack makes it safe, the reel can't come off.

Locked-on handle—it can't come loose.

Laminated Gears make it wear-resisting and noiseless.

Built to withstand hard usage.

\$4.75 each Geared End
\$2.75 each Dummy End
\$7.50 the pair

IF IT'S NEUMADE—IT'S THE BEST MADE

Vive La Pathe Club!

Or, as we'd say out here
On the Indian Reservations—
Here's hoping you live to be 150
years old and then get pinched for
speedin'!

T. E. MORTENSEN
Greater Amusements
Minneapolis,
North America

NATIONAL

PRESS CLIPPING BUREAU, INC.

69

2000 Papers Read Daily

69

Scrap Book Making a Specialty

69

Tel. STUyvesant 4485
31 East 17th Street



Beauty in Posters

By HARRY LEWIS

PATHE was the first company to make motion picture posters. Recently, in a review of the art work of the different producers, it was awarded the credit of making the most beautiful and striking pictures ever used to advertise movies.

When and where did the first cinema poster originate? The story is an interesting one.

A wide awake exhibitor in Cleveland, whose genius was labelled with the name of Smith was the first one, as far as any record goes, to recognize the necessity of poster exploitation.

It seemed to this man, who evidently possessed the artistic temperament, that something a trifle more alluring than mere printed handbills should be used to attract people into his theatre.

He accordingly began to collect material, and filled his cellar with odd lots of discarded circus, burlesque and melodrama paper. With selections from this hodge podge, he pasted up his first poster, which was manufactured like a child's scrap book.

He developed a fine artistic frenzy and some very striking ideas out of this unpromising beginning. He would look at his men grinding out the new pictures sent to him, and suddenly would

grab his scissors and paste box and climb down the ladder into his cellar, where he would burrow into his musty old stock until he had concocted something lurid, which he thought would surely arrest the wandering attention of passers by, and make them die of curiosity to see the film which had inspired such a strip of color and appeal.

But he attracted much more than that. Unconsciously he had originated a new branch to the motion picture industry which was to bring in almost as much money as the films themselves.

W. M. Brewer, the president of the Otis Lithograph company, happening to pass Smith's little movie house, was struck by his display and realized that the exhibitor had, to use a slang phrase, "started something." He entered the place and had a talk with Smith, right then and there.

The result, when the head of the big industrial concern, and the small exhibitor with the big idea had finished their conference, was that Brewer decided there was a definite and profitable field for the motion picture poster.

Coming to New York, he laid the proposition before Pathe, and procuring a couple of stills, made the first experimental poster. Thus it happened that Pathe was the first producer to make this class of paper, the use of which in the industry now amounts to millions of dollars yearly.

It is a far cry from these easy creations, that looked as if they were painted with butter, to the artistic Hall of Fame, yet Pathe is justly proud of the fact that such an authoritative institution as the Metropolitan Museum of Art requested a number of its twenty-four sheets for



filing away among the exhibits of the Lithographic Art.

For many years the poster was nothing but an enlarged photographic still, cheap and gaudy, colored by unknown artists for a flat price of fifteen dollars per sketch. The poster however has kept pace with the industry. With better stories, costly productions and big dramatic stars, the standard has been raised until we find America's best known artists making posters for as high as a thousand dollars a sketch.

Thanks to the perfecting of color processes, the old garish tones have disappeared and the best types of modern motion picture advertising contain as many different tones as a fine oil painting. The taste of the big companies runs toward soft and rich effects, rather than loud and circus like appeals which are now distinctly passe, and give a cheapening impression of the company which employs them.

The posters which illustrate this article are among the finest produced by Pathe. Harold Lloyd owes to this company some of the most artistic advertising he has ever had—or ever will have, it is safe to say.

The young lady who so delightfully illustrates the ad at the right, shows how our Art Department glorifies the American girl. A job of this sort is always a pleasure.

On the other hand the sheet depicting the man and the fox

is one of the cleverest bits of character depiction, and was extensively praised by all the artistic fraternity—besides bringing in large audiences to the Charlie Chase Comedy which it illustrates:—"Crazy Like a Fox."

Today a man who is the Art Director of a big motion picture company must have far more than the usual knowledge of technique and of values. He must be an expert in human nature and must understand to a T those elements which make successful movie art work, and those which do not. Like the writer of teaser ads, he must understand how much to leave out of his drawings in order to keep the suspense and draw people into the theatres. He must vary his appeal. For the society drama he must plan pictures which express the elegance and the cost of the production. He must emphasize the vastness of the sets, and the richness of tapestries, furniture and costumes. When

he is dealing with Westerns, he must express action in its nth degree—but here is the catch—nothing lurid which would cause the censors of the various states to condemn his three sheets.

For instance, in some Western states, they have been known to paste bouquets of flowers over guns held in the hands of pictured heroes



FILM NEWS

The Washington Regional

Pays Its Compliments

to the

PATHE CLUB

On the Occasion of
Its First Annual Ball

WILLOUGHBYS

for

Everything Photographic

❧

Movie Camera Headquarters

110 West 32nd Street,

New York City

**PITTSBURGH MOVING
PICTURE BULLETIN**

The Pioneer Regional

Established April 15, 1914

❧

Published every week for
the Western Pennsylvania
and West Virginia terri-
tory by the

**MAYER PUBLISHING AND
PRINTING CO.**

231-235 Collins Avenue,
Pittsburgh, Pa.





while in Canada, they do not like their poster girls too skittish. It is far better to work with another idea than that of violence, or blood shed, and to show instead some thrilling moment, some athletic powers, or the apprehension of danger.

In love scenes as well as in everything else, the Art work has certainly improved. The heroine no longer has such flaringly yellow hair, and her lips and cheeks are not so cherry red. She now looks sweetly appealing, and depends upon clever shadows instead of exaggerated eyelashes to bring out the size of her eyes.

One of the most striking drawings ever made of a woman, had very little color. It showed a girl with black hair. She was dressed in a plain black gown, which outlined to perfection her stunning feature. The only touches of color were the faint pink in her cheeks, and the red of her mouth, while the background was a faint lemon yellow, which just escaped being white.

Though the modern cubist school has made small headway with moving picture posters—because I think people must be able to see easily what they represent, and cannot be allowed to

clog up the side walk until they decipher the art work in front of a theatre—yet this fad of planes of color has had a certain well defined influence on all advertising art.

Less and less detail is being employed, and, as in many of our posters of Rex, the Wild Horse, a simple flat tone is used with a clean heavy line. This is very effective, and has the merit of reducing into any size.

The simpler the painting, the further off it can be seen, and in fact it gains in beauty from a distance, where the more intricate drawing would be lost.

Space prevents my elaborating on Art as applied to motion picture advertising, but it is a subject full of interest and profit to the craftsman who makes a thorough study of it.

It has been a long hard climb from the small exhibitor's cellar to the electrically lighted boards of Times Square, but such posters as the one Dan Smith painted for Rex, the Wild horse in "The Black Cyclone," are much more than advertising, they are art in one of its most striking forms.

Our Offer to Investors

We offer you the help of our investment specialists in selecting the *right* bonds from the best bonds the financial world affords.

Our offer is made in your interest as well as our own. It is easy to accept. It entails no obligation.

Simply send for an *Equitable Investment Memorandum*. Turn to *your* page. Put down the facts it calls for and return it to us. The information will be held entirely confidential and, with it as a basis, we will prepare a personal investment program designed to meet your specific needs and plans.

THE EQUITABLE TRUST COMPANY OF NEW YORK

37 WALL STREET

Madison Avenue at 45th Street Madison Avenue at 28th Street
247 Broadway

LONDON - PARIS - MEXICO CITY

Total resources more than \$450,000,000

Joseph Birnbaum

Henry Braxton

BRAXTON FRAME CO., Inc.

THREE EAST TWELFTH ST.

NEW YORK CITY

FOR many years specialists in the manufacture of picture frames and lobby displays for exhibitors and producers.

High quality workmanship, prompt service and reasonable prices have won the confidence of the most prominent organizations in the motion picture industry.



Telephone: STUYVESANT 4324

DALTON-TUMULTY CO., INC.

42-44-46 Liberty Avenue

Jersey City, N. J.



Manufacturers of

PAPER BOXES - DISPLAY NOVELTIES
AND FINE COMMERCIAL PRINTING

REVIEWING the whole world, and selecting all that is interesting and beautiful to be shown on the screen is the task of the Pathe Review.

It brings the city dweller quaint scenes in foreign countries, habits of people on the other side of the globe, explorers at their thrilling tasks of unearthing the cities and the tombs of other generations.

It shows us Paris Fashions illustrated by beautiful models. New ways of wearing the bob and shifting the length of the skirt.

Strange birds and animals are revealed in their home circle. They are totally unaware of the Pathe Review man who takes his life in his hands in order to climb a high tree and photograph the nest.

The unfolding of plants and of flowers is shown in a most wonderful reel, while another feature may illustrate the latest Camera novelty "Beyond the Purple Pool."

This is a remarkable development of the work that can be done by Alvin V. Knechtel's marvelous "process camera;" in fact, it utilizes an entirely new principle. Figures photographed against black velvet are made to appear with a background of fantastic beauty and in duplicate, the secondary figure showing like the mirrored reflection of the original. The effect is most striking and already has caused much discussion in the industry.

Among the camera chronicles which are being shown exclusively by Pathe Review is the series of Count de Prorok "The Lost Empire of Africa." This is one of the most interesting explorer series ever offered by Pathe.

REVIEWING THE WORLD

The authentic and exclusive "Picture-Log" of the Roy Chapman Andrews Expedition into Mongolia was issued under the series title of "The Origin of Man."

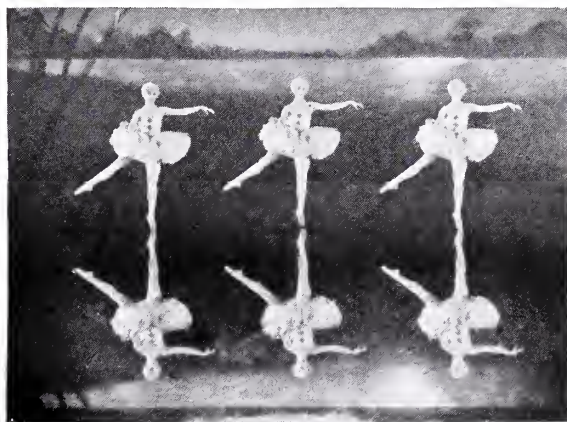
This series was presented in co-operation with the American Museum of Natural History. "With the Roosevelts in Turkestan," offered serially, detailed pictorially the expedition taken by Theodore and Kermit Roosevelt for the Field Museum of Chicago, and shows their adventures in the little known Himalayas.

Current voyages of exploration being presented in Pathe Review include "Voyaging with MacMillan to Greenland." This series offers highlights of interest on Commander MacMillan's Expedition.

The late Houdini is now giving the American public, through the Pathe Review, the benefit of his knowledge of card sharpers' tricks. Slow motion analyzes the gambler's cut in which the middle and bottom of the deck are transposed, leaving the top as it was. In the forearm riffle, Houdini makes a whole deck of playing cards obey his orders. He also shows the forearm toss, in which every card stays in its place, as if under hypnotic control.

In various other stunts with cards, the master manipulator makes the playing cards almost sit up and talk. People who have never seen the great Houdini on the stage now have the opportunity of beholding him on the screen.

One of the greatest novelties ever introduced in the way of trick camera work shows Gene Tunney, watching his own self fight. Whatever the novelty in photography, slow motion, color work, or trick photography, you may be sure of seeing it in the Pathe Review.



Compliments of
JAMES MOORE
Restaurant

216-218-220 West 46th Street,
New York City

Telephone, Chickering 1259

Compliments of

I. Rubin

Abe Zimmon

Edward L. Gilliams

Compliments of
J. M. LYON & CO., INC.

Diamonds, Watches and Jewlery

∞

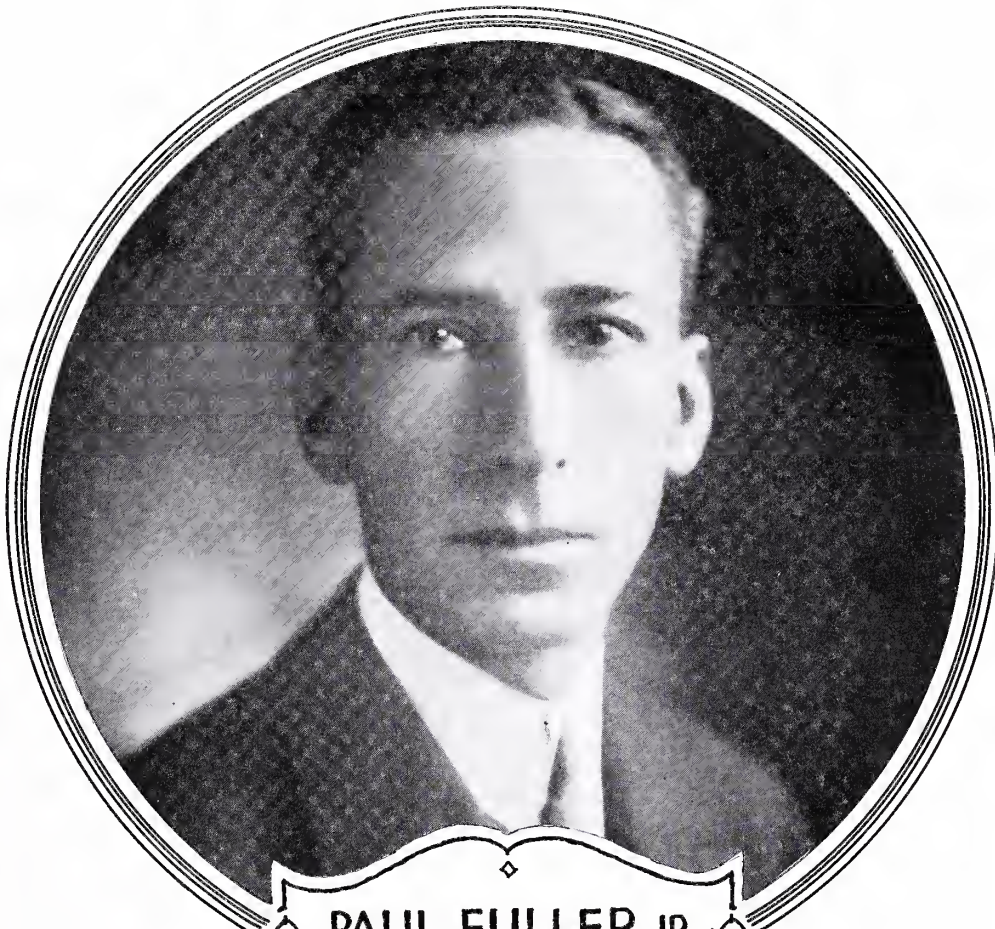
2 Maiden Lane,
NEW YORK CITY



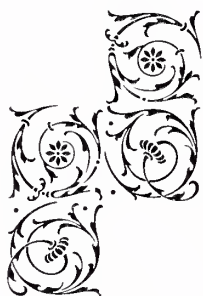
Eugenia Gilbert

*Introducing - - -
Some of the
Pathe Executives*



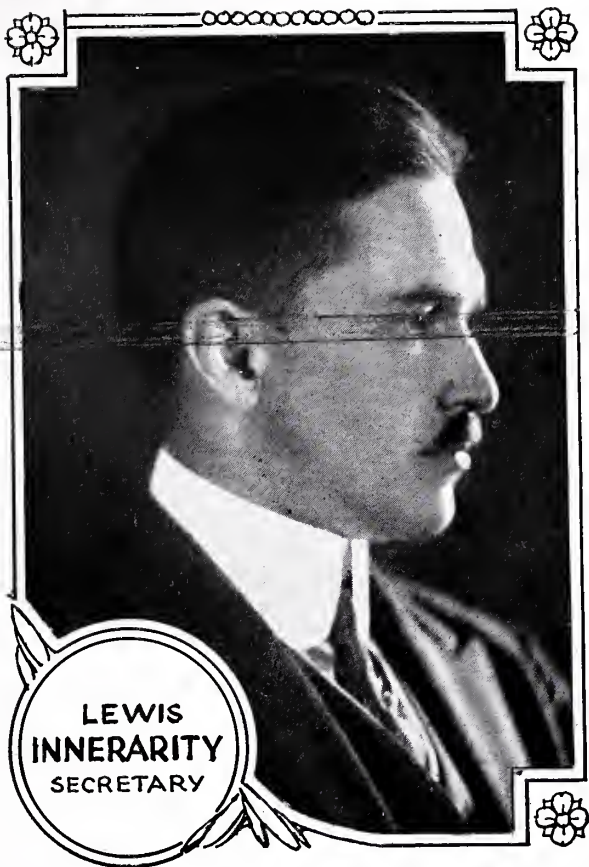


PAUL FULLER, JR.
PRESIDENT
PATHE' EXCHANGE, INC.





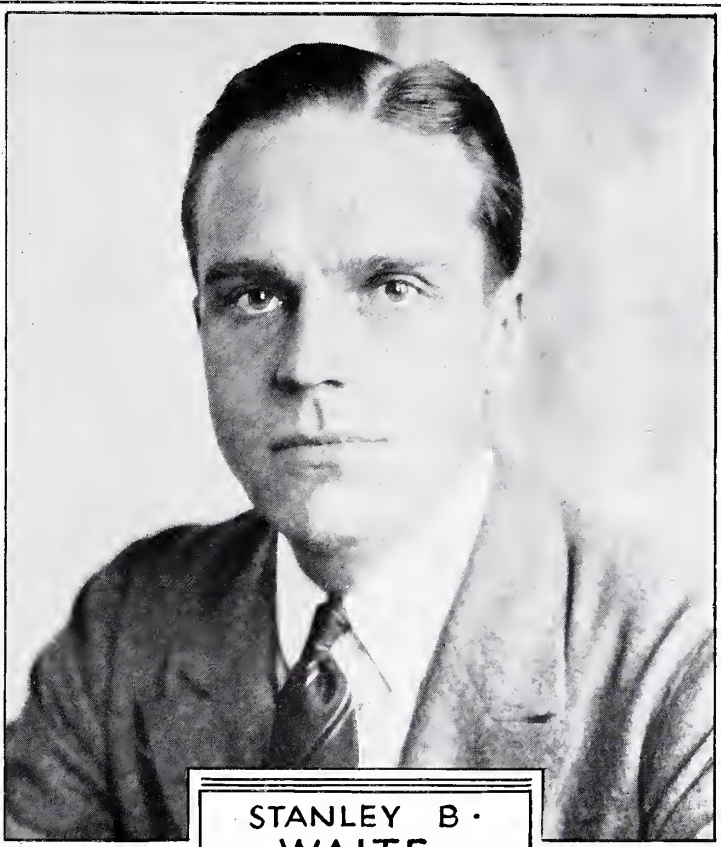
Charley Chase



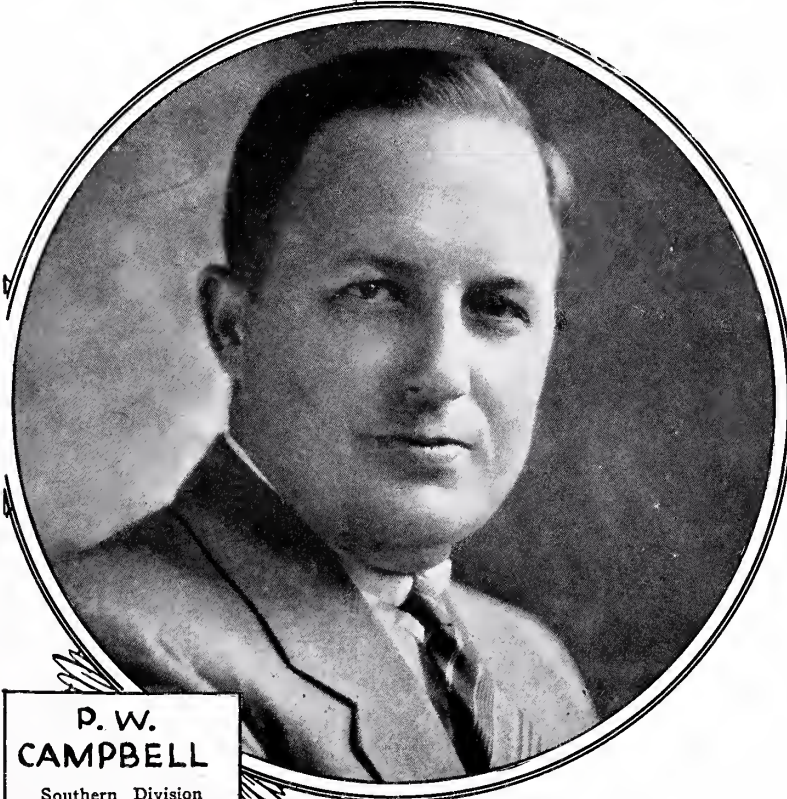




Amedee J. Van Beuren
Producer of "Aesop's Fables"
and Topics of the Day.



**STANLEY B.
WAITE**
CENTRAL DIVISION SALES MGR.



**P. W.
CAMPBELL**
Southern Division
Sales Manager



W. C. SMITH
COMPTROLLER



RAY HALL
Editor, Pathe News



CHARLES HENSCHEL
Eastern Division Sales Manager



P. A.
PARSONS
ADVERTISING
MANAGER.



S. BARRET
Mc.CORMICK
MGR. EXPLOITATION-PUBLICITY



JB

J.T. RICHARDS

MANAGER
SUPPLY DEPARTMENT



**E • OSWALD
BROOKS**

Eastern Serial
Production Manager



Monty Banks



**MRS. E. R.
DESSEZ**
DIRECTOR OF
EDUCATIONAL DEPT.



ARTHUR ROUSSEAU
Export Manager



CHAS. J. FISCHER
PURCHASING · AGENT

PATHE' CLUB ACTIVITIES



Prize Winners
Hallowe'en
Masquerade

RUTGERS NEILSON
Entertainment
Chairman



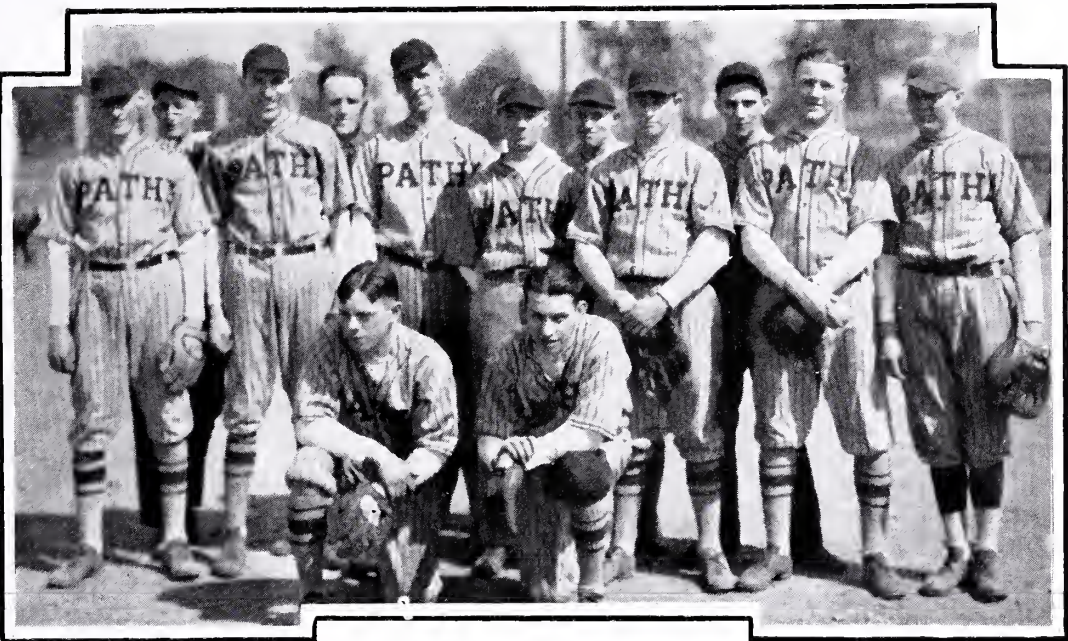
Ukulele Dick
Entertains at the
McAlpin



Uncle Robert's Pals
at Roosevelt



1926 HALLOWEEN MASQUERADE



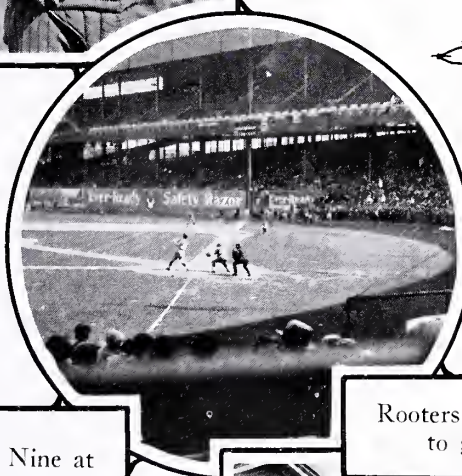
"THE ROOSTERS"
SWING NO MEAN BAT



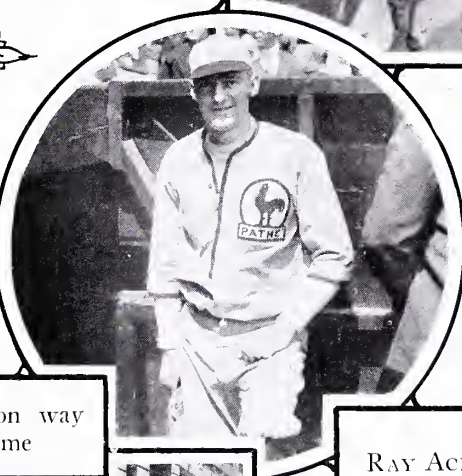
RUSSELL
HIGGINS
Catcher



BILL SIGLER
himself



Club Nine at
Polo Ground



RAY ACKERSON
first base

Rooters on way
to game



JACOB GESCHEIDT
Architect

ALFRED O. CHRISTIANSEN
Master Builder

JACOB GESCHEIDT & Co., INC.

Architects & Builders

Telephone
Murray Hill 8752

Office and Yards
142 East 43rd Street
New York

RHODOL (Metol) HYDROQUINONE-RHODIA

These two important photographic developers are 100% pure, manufactured in America by American chemists, for the American photographic industry.

❧

RHODIA CHEMICAL COMPANY

21 Spruce Street

(Corner William)

New York City

❧

Works:
NEW BRUNSWICK,
N. J.

Branch Office:
180 N. MARKET ST.
CHICAGO, ILL.

Compliments

of

G. A. MURMANN SALES CORPORATION

280 Broadway, New York

❧

INSTO ELECTRIC TIME STAMP

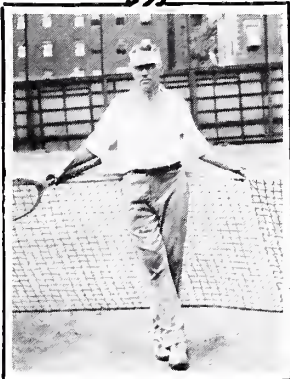
WALES ADDING MACHINES



Harry Langdon

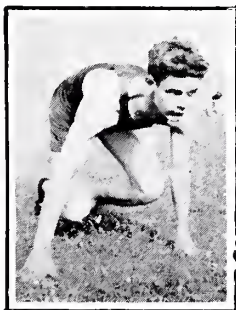


Merle Johnson
Tennis Champ



CHARLES ROBERTS
Tennis Organizer

DEMPSEY
presents cup
to JOHNSON



DAVIES
Sprinter

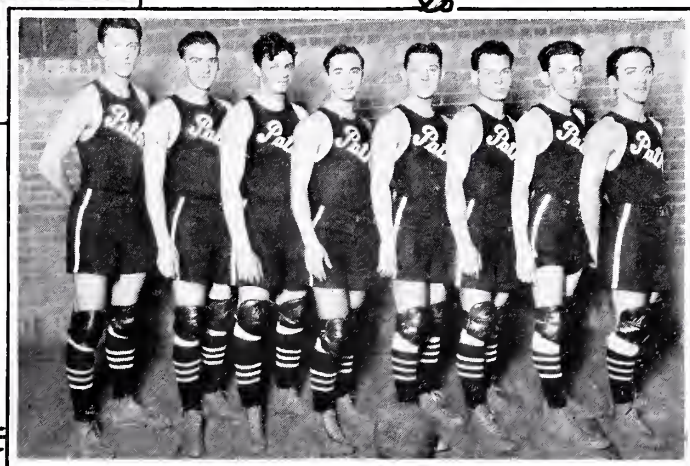


GIRLS
BOWLING
CLUB



PATHE
CLUB
BOWLERS

BASKETBALL TEAM
of the Club





Telephone, Webster 4361

JOHN T. TILT

Storage Warehouse

Local and Long Distance Moving
Motor Vans

273 NEW YORK AVENUE
JERSEY CITY, N. J.

Bet. Bowers and Griffith Sts.

Greetings

to

PATHE CLUB

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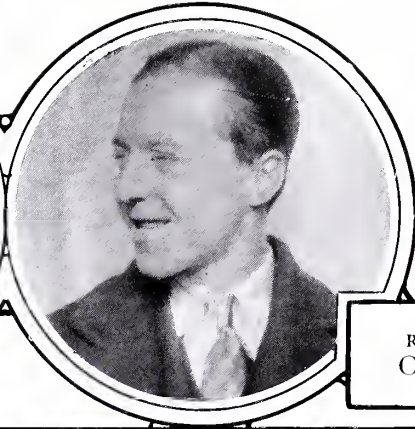
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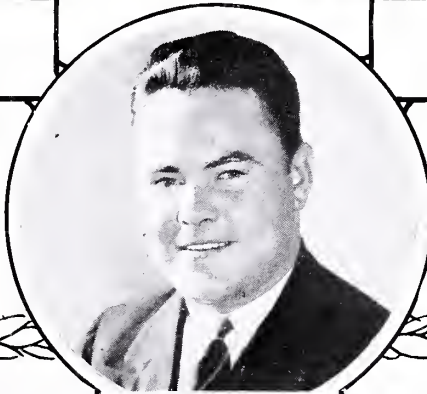
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